“*śrī vāmakeśvarī matam*”

Jayaratha’s “Vivarana” commentery in English

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Index

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Preface

I feel a great privilege for writing this translation of "Jayaratha's Sanskrit vivarana commentary into English. In introduction, historical data of Tripura cult and structural details of Sri-Chakra are given exclusively and subject gathered from various books and traditions. The drawing methods of Sri-Chakra also described very clearly. 9 Avarana worship of Maha Tripura sundari and their greatness along with philosophical attitude are much interesting.

Kashmirian commentators of "Vamakesvari-Matam" and their biography also revealed , at Jayaratha's details , interesting excerpts are taken from Sri Navajivan Rastogi's books. In writing this book, I have incorporated, either partly or wholly, several articles written over the last twenty years and published in various books and magazines. So much material added and up-dated the research. Practical procedures also written elaborately. I think it is useful for both sadhakas [Adepts] and students.

Lastly I convey my thanks publishers of ……., for their cooperation and kindness.

08-10-2012 Sampath kumar Medavarapu
Ahmedabad.

Introduction

This Vamakesvari Matam [Henceforth V.M] is a practical ritual book on Sri Chakra of Goddess of Maha Tripura Sundari in samharakrama worship.V.M is called as Vamakesvari Tantra in Yogini Hrudaya and other books. But commentator Jayaratha said as V.M. According to Vidyananda's commentary on this V.M [Artha Ratnavali] it is a compendium of Bahu Rupa sastra.This V.M contained 400 verses, so it is also called as "Chatussati" .Actually V . M. had 8 Patalas[sections] , first 5 patalas called as "Nitya Shodasikarnava" [Hence forth N.S] , remaining 3 patalas are called as " Yoginee Hrudayam' called by some commentators as the *Sundarihrdaya.* V.M[N.S] is detailed about the external worship (*bahiryaga*)of Tripura, and Yoginee Hrudayam is detailed about internal worship (*antaryaga*) of Tripura.

In other tantra books 16 nityas are mentioned only, not explained elaborately to worship the Tripura. This V.M had completely described the 16 nityas and their places on Sri Chakra. V.M's another name as N.S also mentioned in this V.M itself. In 1-24 of this book the Lord Bhairava says to Devi as" O Devi listen I will tell you the knowledge of "Nitya Shodasika" " śrunu devi mahājñānam vidyāshodaśakārnavam" 1-24.

The earliest extant commentary on *Nityashodasikarnava* belongs to Jayaratha, the twelfth-century Kashmiri best known as the author of the *Vivarana* on Abhinavagupta's *Tantraloka.* He calls the text *Vamakesvarimata* and does not seem to be aware of the *YH.* He says that *Vamakesvarimata* was commented upon earlier by Isvarasiva, the prominent ninth-century Kashmiri thinker who wrote a verse exposition (*varttika*)entitled the *Rasamahodadhi.*

K. C. Pandey suggests that Jayaratha's reference to Isvarasiva as the *avataraka* or "one who brought down" the text, indicates that Isvarasiva first systematized this presentation of the tradition. Other than Jayaratha's reference to Isvarasiva there is no further data about this early commentary and its verses are not cited in later sources

Tripura Cult

The Tripura Cult is very famous from the time of Adi Sankaracharya [788-820 A. D.]According to scholars, this cult was started by Goudapada (600A.D) who is the teacher's teacher (*paramaguru*) of sankaracharya, S*rividyaratnasutras* and *Subhagodaya* attributed to Gaudapada, In Tripura worship much prominence was given to Bindu worship in

Sri Chakra Which was centrally located .so can arrive to a conclusion it was started from Odyana Peetha [Main Chair] .In Kashmir this cult had started by Isvara Siva and others, after that it spread to southern parts of the India mainly Kerala.Sankaracharya - Sivananda - Vidyananda and other exponents are belong to this state only. At present this Tripura cult [Sri Chakra Upasana] so much popular in entire India and also so many sub-divisions of ritual practices also established by several Sadhakas. “The

Texts and Traditions of Srividya Sakta Tantrism in South India" in this book mentioned like this-

Determining which texts first codified Srividya's teachings depends to a large extent on the mention of titles or fragments of text in other sources and whether these provide reliable historical evidence. A comparable example is the mention of a portion of a line that appears in a late Saiva *Agama* and occurs in an inscription at the Kailasanatha temple in Kañicipuram; the inscription is dated to the sixth-century Pallava King Rajasimhavarman.Does this epigraphical evidence refer to the actual Agamic source that takes a literary form centuries later?

Without specific references the connection remains tenuous though it has been assumed as evidence for the early appearance of agamic texts. Whether this citation refers to a familiar, later *written* text has not yet been proven. However, there may have been established fixed oral texts that were later written The presence of the *sri-chakra* and the *srividya* suggests at least prototypical forms of worship later systematized. The mere mention of the goddess Lalita or Tripura would not suffice in the same way. There is no *necessary* link between these names of the goddess and Srividya forms of worship employing the mantra or yantra. Wherever the *sri-chakra* or the s*rividya* mantra are present, however, there is almost certainly a connection to the beneficent supreme goddess (*parasakti*). While the mere mention of Srividya's mantra or yantra does not indicate systematic presentation, it suggests a stage in the formation of the tradition.

Local goddesses in south India are identified with the beneficent, supreme Sakti no later than the sixth century. While an autonomous Tripura cult seems to have taken shape well before the time of

the Kashmiri Sivananda perhaps as early as the eighth century there is no comparable south Indian evidence in Sanskrit. The first explicit evidence that demonstrates the presence of either Srividya's distinctive mantra or yantra comes from the sixth or seventh-century Tamil *siddha* Tirumular. While Tirumular's reference tells us little about the popularity or importance of the cult, it unambiguously demonstrates the presence of at least prototypical Srividya worship in Tamilnadu during this period.

Dr. K.C. Pandey reveals the propagation of Tripura cult in Kashmir in his magnum opus AbhinavaGupta treatise.-

The system of philosophy, presented in the Vämakesvara Tantra, also called Vamakesvarl Mata, is apparently an aspect of the Kula system, as promoted out elsewhere in Kashmir,

It was first propagated by Ïsvara Šlva. He wrote a commentary on the Vämakesvara Tantra as clear from references to it by Jayaratha. He lived in the 9th century A. D., because he was the abbot of Sura Matha, founded by Sura, a minister of Avantivarman, King of Kashmir in the 9th century A. D., as is clear from the following quotation :-

Šri süramathädhipaterlebuhruevara-paramparopanatam

Chakramidamlivatasivät purvacäryosmadiya eva purä. - (V. T., 48.)

It is interesting to note in this connection that Jayaratha speaks of Ïšvarasiva as an "Avataraka" which means "One who brought Vamakesvara philosophy down to the earth".

Does this mean that he for the first time systematically presented the tradition of the Vämakesvari aspect of the Kula system ? This interpretation seems to find support in the statement of Jayaratha himself, who uses the word "Avatãraka"- in connection with "Macchanda", who is recognised to be the first propagator of the Kula system in Kaliyuga:--

“Tadavatärakaih Tutyanathameva tävat prathamain kirtayati (T. A., (Comm.) I , 24.). '

Haadi Vidya - Kaadi Vidya

There are two types of Mantras in this upasana. 1- Kaadi vidya,2- Haadi vidya.The Goddess is Maha Tripura Sunadari she itself Lalitha. In Tantra Raja Tantra -35-13
Said like this She is the Lalitha a devine person of the sadhaka’s soul. In Ruju vimarsini sivananda elucidates very clearly that Lalitha is Maha Tripurasundari, this commentary on V.M follows the Pratyabhijna school of Kashmir saivism. Sivananda also wrote these books, 1-sambhu nirnaya deepika , 2 - Subhagodaya prabha , 3 - Subhagodaya [Tripura’s daily worship] 4- Subhagodaya Vasana [Tripura’s internal worship] 5- Tripura sundari mandira stotram.

Haadi vidya interpreter Vidyananda wrote another one book. “Jnana deepa vimarsini “ The first verse of this V. M ‘Ganesha graha nakshatra’ explained in order to following the sankara’s famous tantra book “ Prapancha sara “ by sivananda and Vidyananda.
They not followed the Yogini Hrudayam . Kaadi vidya extracted from this V. M . Haadi vidya extracted in Yogini Hrudaya . But Bhaskararaya, .[1780-1850] treats these two works as a single text and refers to the *N . S* as the "first" (*Purvacatuhssati*) and the *Y . H* as the "latter" (*Uttaracatuhssati*) in his Sethubandha commenery on N.S .The text of the *Lalitatrisati* follows Hayagriva's description: three hundred individual names are divided into groups
of twenty, each beginning with a consecutive letter of the fifteen syllable s*rividya.* While the author was aware of the *kadi/hadi* distinction since

hadividya is one of the names attributed to Saktithe text is structured to follow the fifteen syllable *kadi* mantra. The *Lalitatrisati* shows that the *kadi* the superior form of *Srividya* and that the *pañcadasi* is the original form of the mantra. In our opinion this must be true because there is so much dispute over the [the sixteen syllable] *shodasi* [mantra].

Saktisangama Tantra (SST), which dates no earlier than the sixteenth century, is noteworthy because its Sundarikhanda offers detailed examination of s*ri-chakra* worship and details the magical results of other ritual.According to SST, the divisions follow region and the *kadi / hadimata* distinction:

Region	Kerala	Gouda [Bengal]	Kashmir
Haadi Vidya	Kalika	Tara	Tripura
Kaadi Vidya	Tripura	Kali	Tarani

This scheme agrees with the situation in modern Kerala insofar as Tripura and Kali forms of worship are historically important. But it does not seem to follow the *mata* distinction since there is no living *hadi-based* tradition.

If we investigate in to the rudiments of the history of these two mantras, we can found in the first verse of the twelfth chapter entitled *Puvanapati cakkaram* (Sanskrit, *Bhuvanapati chakra*)*,*is an explicit reference to the Srividya mantra in its fifteen syllable configuration beginning with the syllable *ka.* The first letter of each of the *srividya's* three *kutas* (here called *vidyas*) occurs as the first Tamil letter of the first word in each of the verse's three lines. The Tamil configuration makes this evident:

kakaradi yoraintun kaniya ponmai

akaradi yorararattame polum
cakaradi yornankun tancutta venmai
kakaradi muvittai kamiya muttiye .

Though in its Sanskrit configuration the second *kuta* of the *srividya* begins with the syllable *ha* rather than *a,* as the second line of Tamil verse begins, this is a result of the substitution in literary Tamil of *a* for *ha.* In the third line of the verse the Tamil *ca* is the common letter used for all three forms of the Sanskrit sibilant and should be taken as the first Sanskrit *sa.*

The semantic meaning of the verse, however, also draws an explicit reference to the *srividya.* It might be translated:

The letter *ka* and five letters are golden colored.
The letter *a* [i.e., *ha]* and the six are red in colour.
The four letters beginning with *ca* [i.e., *sa]* are pure white.
The three *vidyas* [i.e., *kutas]* beginning with *ka* give desired liberation.

The connection between this obscure and suggestive verse and the *srividya* mantra is unambiguous. "The letter *ka* and five letters" refers to *ka, e, I, la,* and *hrim,* the first *kuta* of the fifteen syllable mantra; "The letter *a,"* which refers to the Sanskrit *ha,* "and the six" refers to *ha, sa, ka, ha, la, hrim,* the second *kuta;* and "The four letters beginning with *ca,"* refers to *sa, ka, la, hrim,* thus completing the mantra in its so-called kadi-version. Tirumular makes no further mention of the mantra nor does he say anything about its place in his own spirituality.

64 Tantras & details

64Tantras are mentioned by Jayaratha in his viveka commentary on “Tantraloka” as stated in “Srikanta samhita” ,2- Nitya Shodasikarnava,3-Kulachudamani,4-sarvollasa Tantra, and 6- Mahasiddha

sara Tantra.But there is a a deference in division. According to Sk samhita 64 Tantras are non-dualistic Bhairava Tantras. N.S division is another one. Many details are given about 64 Tantras in N.S's Vivarana commentery, and in Soundarya lahari's Lakshmidhara's [1497-1539 A.D.] commentary.

Now we go through the details of 64Tantras.

1-5, Mahamaya Shambhara Yoginijala-shagbark ,Tattva-shambhara , Lakshmidhara counts these are as three tantras,Gourikantha also follows the Lakshmidhara, but other commentators counts as five 'Mahamaya-Shambhara- Yoginijala-shambhara Tattvashambara,

ArthaRatnavali commentator Vidyananda not wrote any comments on this.These Mahamaya-Jalasambhara-Mayajala Tantra s are available in Bouddha tantra literature. Sri Hari prasada sastry's Nepal catalogue conferms the manuscripts of Dakinijala sambhara and Yoginijala tantras.

6-13,These eight Tantras are called as Bhiravastaka , 6-Asitanga,7-Ruru,8-Chanda,9-Krodha,10-Unmatta,11-Kapala,12-Bhishana,13-samhara. These are mentione in Prapanchasara,Tripurasara samucchaya, Isanasivagurudeva Paddhati .But in Srikanta Samhita eight Bhairava Tantras are mentioned like this, Svacchanda-krodha-Unmatta-Asitanga-Mahocchushma-Kapalisa. In Brahma Yamala Svacchanda-krodha-Unmatta-Ugra-Kapala-Jhankara-Sekhara-Vijaya are counted. In Svacchanda Tantra , Kapalisa-Sikhivahana-Krodharaja-Vikarala-Manmatha-Medhanadesvara-Somaraja-Vidyaraja tantras are counted.

Ucchushma Tantra mentioned in Bouddha "Advaya vajra sangraha" .

Manthana Bhiarava Tantra posited in Nepal library , recently translated in to English by Mark S. G. Dyczkowski

14-21, Bahurupashtaka - Sivananda thinks these eight Tantras are sakta Tantras.the eight Tantras of the seven Matrikas and Shivadutis .Kaadi mata

follower ,Manorama commentator Subhagananda Natha thinks as this is single Tantra Out fo nine Nitya Tantras.Bhaskararaya-Vidyananda also thinks this as single Tantra, but we don’t know the reason.

22-Jnanam- Bhaskararaya comments as, it is Jnanarnava Tantra. Subhagananda in his Manorama commentery on Tantra Raja Tantra quotes as it is one of the nine Nitya Tantras. But we could not found this name in nine Nitya Tantras, Those are, Sundari Hrudaya-Nitya Shodasikarnava-Chandra Jnana - Matruka Tantra-Sammohana Tantra-Vamakesvara-Bahurupastaka-Prastara Chintamani-Meruprastara.Maha Jnanarnava mentioned in Yogini Hrudya[2-77]. Jnana Marnava is available in Bhota translation.

23-30, Yamalashtaka according to Vidyananda,- a) Brahmayamala ,b) Vishnuyamala c) Rudrayamala d)Lakshmiyamala ,e) Umayamala f) Skandayamala (Bhaskara substitutes Jayadrathayamala) g) Ganeshayamala, h) Grahayamala , but according to SriKant Samhita, Brahmayamala -Vishnuyamala -Svacchanda -Ruru-Atharvana-rudra-Bhetala are only seven. In these Yamalas Brahma Yamala out 101 patalas 51 Patalas are translated into Telugu language by Sampath kumar Medvarapu. Rudrayamala Uttara khanda is available.Jayadratha Yamala posited in Nepal library in four satakas , each contains nearly 6000 verses, first sataka was grammatically edited by sampath kumar Medavarapu. Ganesa Yamala and Graha Yamala are in the manuscripts list of Aufrecht's Catalogus Catalogorum . Dr.Sitala Prasad Upadhyaya has been doing some work on Graha Yamala. Other Yamala Tantras also posited in sarasvati Bhavan library Varanasi like Sakti Yamala , Krishna Yamala. Krishna Yamala translated in to hindi by Dr.Sitala Prasad Upadhyaya.

31-Chandra Jnanam- It is one of the eighteen Rudraagamas.It is mentioned

in Siva sutra Vimarsini and Maharthamanjari primala.Its manuscript is available in Chennai [G.O.M.L]

Lakshmidhara thinks as, it is one of the Bhairava Yamala. Chandra jnanagama is separate from this .He thinks Chandrakalastakam belongs to Sri Vidya system.But we find only seven names of ChandraKalastaka, viz- Chandrakala-Jyotsnavati[kalanidhi]- Kularnavam-Kulesvari-Bhuvanesvari- Barhaspatyam-Durvasa matam, respectively.

32- Vasuki- In this place Lakshmidhara reads as Malini.Malini Vidya is about bone voyage. Not mentioned any where.

33- Mahasammohanam In SriKanta samhita Sammohanam mentioned as one of the"Sikhastaka". In Kambodian epigraphic four Tantras are mentioned as Siraccheda-Vinasikha-Sammohana-Nayottara. But Siraccheda is another name of Jayadratha Yamala.Maha sammohanam may be another one.

34- Mahochchushma , Ucchushma Bhirava Tantra counted early in eight Bhairava Tantras.This is another one.Kulachudamani tantra reads as Mahasukshma ,Bhaskararaya thinks as Mahadevam, Vamajushtam and Mahadevama as two separate Tantras.

35 -36,Vatula and Vatullotara tantras these are saiva tantras. Vatula tantra is available,No details are available about Vatulottara tantra.

37-Hridbheda Tantra- not known any mentions, and manuscript details.

38-Matrubheda- Matruka bheda tantra is available.

39-Guhyatantra ,Kshemaraja mentioned Matrukabheda tantra in Netratantrodyota commentery.

40-Kamika , one of the ten saivagamas , now available in print.

41 -Kalavada Tantra, it was mentioned in Sivadrusti and MaliniVijaya Vartika.

42- Kalasara Tantra , mentioned in Kaljnanam and Sub-agamas of Vatula.
43-Kubjikamatam , It 's manuscript was posited in Asiatic library ,kolkata.
44 -Matottara Tantra- many times mentioned in artha Ratnavali commentery.Haraprasada sastry mentioned in his catalogue.
45- Vinatantra - Jayaratha mentions as Vinasikhottara,it is also counted in sub-saivagama of second Yogaja section.
46-47-Trodala and Trodalottara TantraTotu had mentioned by Kshemaraja in Netratantroddyota and Svacchanda.
48- Panchamrita tantra Jayaratha mentione id Tantraloka Viveka ,Aufrecht's Catalogus Catalogorum mentioned as this is quoted in Ahalya Kamadhenu .
49 -Rupabheda Tantra - not known any thing.
50-Bhutoddamara-Ratha krantha, Vishnu kratha devision mentions as BhutaDamara tantra,
Its manuscript along with commentery had mentioned in Aufrecht's Catalogus Catalogorum.
Bhota language translation of this tantra is available.
51-Kulasara tantra , It was mentioned in Siva sutra Vimarsini[page 58]
52- Kuloddhisha Tantra , Its manuscript details are available in Rajendralal mitra notices.
53- Kulachudamani Tantra, it is available in manuscript, mentioned in Siva sutra Vimarsini.
54- Sarvajnottara Tantra - so many times mentioned in Tantraloka-its viveka,Siva sutra immersing,Mrugendra vrutti, sataratnasangraha and etc…. ,Lakshmidhara and his follower Gourikantha thinks this tantra is un-acceptable due to avaidika , but Bhaskara condemns vehemently this view in his "Sethubandha" as 'Some commentaters chatters this is avaidika tantra, that not countable its reveals their ignorance.' it is posited in Nepal library.

55- Mahapichumatam-Pichu sastram mentioned in Tantraloka at four places[part 27-363p; 365;part-11-28 ahnika,163 p175 page] it is also called as Mahakalimata. ActuallyPichumatam is another name of Brahma Yamala.
56-Mahalakshmi matam -This tantra mentioned in Jayaratha's vivarana, Kulachudamani, and Sethubandha.It is mentioned in Nepal library catalogue as Mahalakshmimata Bhattaraka.
57-Siddhayogeshvarimata - It is very famous in Trika Darsana many times mentioned in Tantraloka etc… Siddha Yogisvari Tantra mentioned in Nepal catalogue.
58 -59 -Kurupikamatam , Devarupikamatam- Bhaskararaya says second one is called as Devarupikamatam. Rupika is one of the Goddess of Dakini group, mentioned in Sethubandha.

DuShTa vyAdhi grahAnIka DAkinIrUpikAgaNaiH |
Bhutapreta piSAcAdyaistrinetra iva dRuSyate || [Sethubandha, 4-50]

60- Sarvaviramata It is mentioned in "Isvarapratyabhijna VivrutiVimarsini [part-3-311 p]
In Tantraloka-its viveka,siva sutravimarsini,Svacchandotyota,Netra tantrodyota,Pratybhijna hrudaya , and Mahartha manjari parimala mentioned as Sarvira and sarvavira battaraka, may be same book of this.
61- Vimalamata - This name of Brahma Yamala.
62- Arunesha- Not known any thing.
63-Medinesha-it is also called as Mohinesha-Modinesh, thut much is only known.
64- Vishuddesvara- Bhaskararaya mentions in Yogini Hrudaya Setubandha and also mentione is Tantrasara,saktananda Tarangini, aagamatattva Viasa.In Ruju Vimarsini Sivananda quotes this is the last Tantra of 64 Tantra.

65th Tantra is "**Vāmakēśvarī mataṁ**"

Adi Sankaracharya mentioned in soundarya Lahari-31, Verse; the entire universe had spreaded with 64 Tantras ; "Lord Siva , having deluded all the worlds with the sixty-four Tantra-s, which have as their sole purpose the conferring of the several Siddhis attributed to each, has once again brought down to this world, on account of this persuasion, This Tantra, which, of its own accord, would bring about the several ends and aims of human existence"

[S.L-31;] In this verse "This Tantra "word indicates independent Tantra which contains both internal and external worship of Para Goddess. That is "Vamakesvari Mata" .So it is the 65^{th} Tantra.

Bhaskara-raya in his Setu-bandha, however, holds his opinion, *viz.,* that by the words 'This Tantra' used in this stanza, the Vamakes'varatantra is meant, incidentally referring to the views held by others that it is the Jnanarnava and yet others that it is the Tantra-raja; he refutes them for the reason, among others, that those Tantra-s themselves depend m certam respects upon the Vamakes'vara-tantra, for support.Evidently he takes the word Idam as an attribute of , 'Kshiti-talam', meaning this world . 'This Tantra " which is significantly called' Sva-tantra " is, in this view the creation of the Lord and should not be confounded with the sixty-four Tantra-s.

Commentaries on "Vamakesvari Matam"

The V.M was a very popular Tantra for many centuries in and outside Kashmir. It had many commentaries and commentators. But only four, one by Jayaratha (1150-1200 A.D.)and the other by Bhäskararäya's Sethubandha, Sivananda's (1125-1175 A.D.) Rjuvimarsmi, Vidyananda's Artharatnãvali are available. According to Haraprasada sastry's manuscripts notices one manuscript namely"Vamakesvari mata tippani"[

writen in A.D.1354] posited in Nepal library writen by an anonymous author. Others are known from references only . References are very brief, and so much ,so that in some cases the names of the commentaries only are mentioned without giving the names of the authors and in others authors only are referred to. Thus we know of many commentaries by the Kashmirian authors; of the commentators such as Laksmana,Gaurikãnta,Šivänandanätha, Vidyänandanätha", Šañkarãandanätha etc., and of ŠrIharsa DIksita,who wrote a commentary on the “Saraditi1aka” also.

It appears that Subhaginanda also wrote a commentary, not only on the Tantraräja, a fact that is recognised by Bhäskararäya, who quotes a verse from the Tantraräja and the commentary, Manoramã, on it," but also on the N. S. A.,because he is said to have interpreted the word "Yoginth" in N S. A., Ch , 1, 134 as referring to all the Šaktis attending on the Devi
(Deviparivära-bhutanikhila-ÉäkIti titpuaram Manoramäyäm. N. S A., 72.). From this it is clear that his commentary on the Nityäshodasikärnava also was called Manoramä.This view seems to find support in another reference to the Manoramä, where in Subhaganandanätha is said to have repeated in his commentary on the benedictory verses in the begin of the Nityäshodasikärnava, what was said on them by earlier Kashmirian commentators. This means that before Subhagänanda many commentaries on it had been written. Vivarana , commentator Jayaratha mentions 6 Kashmirian   commentators.
1-IsvaraSiva.2-Sankararasi.3-Visvavarta. 4-Dipakanatha.5-Kalyanavarama. 6-allata. At present available commentaries are following like this... First I explain about Kashmirian commentators.

1-Isvarasiva

Thus the work of Ïívara Šiva in connection with the "Vamakesvara Mata" in Kashmir, seems to be the same as that of Macchanda in regard to the Kula system.

But it may be pointed out here that Jayaratha uses the word "Avatära" in the sense of propagation. For, just as he speaks of Macchanda as "Avatâra" of the Kula system in KämarUpa, so he does of "Avatära of the same through a succession of Siddhas and YoginIs in Jalandhara :-

"PIthamiti Jälandharath yatastatsiddhayoginIkramena asya darsanasya avatãrah" (T. A , (Comm.) Ah. XXIX, 23).

Here the word "avatara" cannot be accepted to mean original revelation : for, that is admitted to have been done by Macchanda. Therefore, the word "Avatäraka" in the context of ÍsvaraŠiva also may be taken to be in the sense of the first propagator in a particular region I. e. Kashmir. This interpretation is supported by the fact that Jayaratha says that the two Ãcäryas, Isvara Šlva and Šañkararäst are the "Avatirakas" of this system in Kashmir.

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"Asya daríanasya etadeva EciryadvayañI Käshimiresu avatarakam" (V. M., 48)

For, we cannot admit two persons to be founders of the same system.

2-sankararasi

SaIikararasi was a contemporary of Isvarasiva. They were the first propagators of the philosophy of the Viimakesvari mata, as an aspect of Kaulism in KashmIr: .

"Vastuto hi asya darsanasya etadeva achairyadvayam Kashmireshu avatarakam" (V. M., 48.).

He also wrote a commentary on the Vamakesvari Mata, but differed from Isvarasiva on many important points, very often on account of difference in readings of the text. He was as

important an authority as Isvarasiva, so much so that when the divergence between the two was pointed out by those who had great respect for Isvarasiva's view and, therefore. Were inched

Completely to ignore the view of sankararasi ,Jayaratha asserted at first that both the views are equally authoritative and, therefore, provide an alternative, though subsequently he conceded that Isvarasiva is a greater authority.

3-Viśvāvarta.

Visvavarta, it seems was a younger contemporary of Isvarasiva. He is said to have directly inherited the tradition from the two first propagators of the system in Kashmir. He orally presented the system so well that its tradition got firmly established and continued up to the time of Jayaratha. But by the time of Jayaratha so much degeneration had come in the school that some of its followers, who were not duly-initiated and, therefore, did not know the secret practices, which made the Mantras effective, prompted by the monetary motive,

Stooped to steal the fragments of the MSS., containing the Mantras,and to

sell them to ignorant people, because they were recognised to be of great efficacy in securing the worldly ends.

4-Dipikanatha.

Dipikiinatha was a very early commentator on the Viimakesvari Tantra. But it cannot be said definitely that he commented on the whole of the Tantra. For. The quotation, given from an earlier authority by Jayaratha, refers to the Vrtti on the four and half verses from the second half of verse 45 to 49 "Kamastham kamamadhyastham" etc. He was the first of a number of successive commentators.Jayaratha pays homage to him in the beginning of his commentary "Vivarana" on the Vāmakēśvarī mataṁ.

5-KalyanaVarman

Kalyanavarman lived four generations before Jayaratha.He is referred to as Vrddbaprapitdmaha. Therefore, he seems to have lived about the close of the 11th century A. D. He also commented on the Viimakesvari Mata. He differed from Isvarasiva on many points in his interpretation. He was an authority of so well established reputation that Jayaratha refers to a view that his interpretation is an alternative to that as Isvarasiva.His commentary was looked upon to be so authoritative that a contemporary of Jayaratha managed to steal or to take Possession of it by force to write a worthless commentary himself. Jayaratha condemns it very vehemently.

6-Allata

Allata was one of the commentators, referred to by name, whose interpretation of the ViimakesvaraTantra Jayaratha rejects, because he misunderstood the View of sankararasi. He propounded certain new views, which were not acceptable even to his own teacher. There were many other commentates besides these. Which are referred to as “Anyaih" etc? And

there was a Viirtlka also on it as we know from the commentary of Jayaratha. Who was probably the last in the line of commentators on Kashmir?

Now I explain other commentators, 1-Jayaratha, 2-Bhaskararaya, 3-Sivananda, and 4-Vidyananda.orderly.

7 - Jayaratha (1150-1200 A.D.)

The name of Jayaratha is a milestone in the history of the Krama thought it is well known that his contribution covers a vast field ranging from all the schools under Kashmir Saivism and Tripura System to literature. Jayaratha's commentary on V.M is called as "Vivarana" Jayaratha's present commentary is not the elucidation of the textual matter as much as offering the destructive criticism of glosses and commentaries existing in his day on the work referred to above. As, in his day and for many centuries before, the cult of Tripurasundari was gaining popularity, numerous writers have tried their pen in exposing the text of the Vamakesvara Tantra .

The dates of his three ancestors are known. From Utpalaratha II (1028-63 A.D.) he is away by four generations and from Sivaratha (1101-11 A.D.) he is separated by three generations. Srngararatha, his father and a minister of Rajaraja, who is generally identified with king Jayasimha (1127-1151 A D .) , is succeeded by him immediately. On the preceptor plane, he is removed by two generations from Visvadatta, his great-grand teacher and a younger contemporary of Utpalaratha II (1028-1063 A.D.), who brought the former up after the death of his father. After giving due allowance for the intervening generations, he may be safely assigned to the second half of the twelfth century (i.e., 1150-1200 A.D.). This is further confirmed by the fact that he in his ***Vimarsini*** refers to the

Prthvirajavijaya of Jayanaka. According to the general consensus of historians Prthviraja died in the year 1193 A.D. and before his death the work had been written. This is vindicated still further by the fact that Jayaratha wrote his ***Vimarsini*** on the ***Alamkara Sarvasva*** of Ruyyaka who was a senior contemporary of Mankha (1125-1175 A.D.).

Hence Jayaratha's date may either coincide with Mankha's or be little later. Since Jayaratha's father is a minister of king Jayasimha (1127-1151 A.D.), he must succeed his father. Moreover, Jayaratha owes the inspiration for writing his *Viveka* to the same king, his date must be in the vicinity of the time of Jayasimha's reign. In view of all these factors, he must be placed during the latter half of the twelfth century.Thus he was gifted both ways - parentally as well as preceptorially. Even his younger brother Jayadratha is famous
for his epic poem called *Haracarita-cintamani* and his stotra called *Paridevitadvadasika,* still unpublished, but available in manuscript1 in the library of Sanskrit Parishad, Lucknow. There is no ground for the identity of the two brothers as alleged in some quarters because Jayaratha makes it clear that he was the elder.He was son of Srngararatha who carried out renovations of five buildings at the Mahadeva hill. His initiation was performed by Subhatadatta whose *Vivarana* on the *Tantraloka* proved a model for his *Viveka.*

In statecraft he owed his proficiency to his father's teacher Srngara, son of Dasirajanaka. He received lessons in Saivism and other agamic lures from Kalyana. His other teacher Sankhadhara or Sangadhara imparted education in all other sciences including Grammar and Mimamsa. Coming to his works one finds that his creative genius
almost covered all the fields and in this he is superseded only by his master

Abhinavagupta. The *Viveka* on the *Tantraloka* is a monument of his learning, but for which Abhinava would have been a mystery to us.

'Ratha' was perhaps the family title or surname as all the members of his ancestral lineage carried this appendage with them and so was the subtitle 'Datta' which embellished all the members of his preceptorial clan. Purnamanoratha, the first known ancestor of Jayaratha, was a colleague of Vallabha in king Yasaskara's court, whose son Sauri was Abhinava's senior contemporary and whose grandson Karna was married to Abhinava's sister. Thus, there was a close nexus between Abhinava and the earlier ancestors of Jayaratha
in addition to the academic and spiritual ties that knitted them together. Another thing that Jayaratha wants to drive home is that all the generations preceding him enjoyed virtuous conduct, power, plenty of worldly riches, fame, learning and devotion to Siva and thus created the proper psychological environment that Jayaratha inherited from his forefathers. Similarly the entire series of his preceptorial lineage was characterized by spiritual prowess, Sadhana, systematic scholarship and virtuousness and thereby offered rich intellectual heritage

Jayaratha provides an insight into some of the important episodes connected with his family. Amrutaratha and Utpalaratha II, the two ancestors sixth from Jayaratha, established two seminaries as a means of support to virtuous Brahmins in a place where a school or a metal workshop existed. UtpalarathaII was appointed as a minister by king Ananta (1028-1063 A.D.) whose writ ran upto Trigarta (modern Jalandhar in the north-west) and who brutally crushed the forces of the King of Darads. It was he(Utpalaratha II) who received lessons from his maternal uncle Vibhutidatta when the elder son of the latter died within seven days of his

initiation and out of indifference and aversion arising from this tragic death Vibhutidatta did not consecrate his younger son and chose, at the divine instance, to transmit knowledge to his younger son through him, i.e. UtpalarathaII. Utpalaratha learnt the entire concept of spiritual union (Melapa) characterised by Kaulika knowledge which he conveyed to Sricakra, an ardent pupil of Vibhutidatta. From Srichakra, the parental spiritual heritage was handed down to Visvadatta, whom Utpalaratha brought to his own residence after his teacher and maternal uncle passed away.

Visvadattasoon acquired knowledge of scriptures and mastered his ancestral legacy. He was then shifted to a convent in the front yard of the temple constructed by some Kanakadatta, whose identity we have not been able to establish so far (but who may be a kith of Vibhutidatta's clan, as the title 'datta' indicates), for permanent residence and was provided with a lot of movable and immovable assets for future maintenance.Utpalaratha II, though a minister, gave himself up for the pursuance of spiritual emancipation and the same thing was true of his eldest son Sivaratha who, though a minister of king Ucchala, dedicated all that he inherited from his father for human salvation and later resigned his exalted job. Similarly Gunaratha,

Jayaratha's great grandfather, erected a new convent called 'Acalasrimatha' which survived, even when the whole city (i.e., Pravapura - modern Srinagar) was engulfed by fire, perhaps due to his right conduct. His grandfather Gungaratha died prematurely when his father Srngarararatha was still a child and it was his grandmother Sattva who reared and brought him up to become a minister of king Rajaraja Jayaratha speaks very eloquently of his father **śruṅgāra ratha**. He was very close to king

Rajaraja or Jayasimha, like mind to soul. The king fully depended on him whether the matter related to collection of money involving intermediaries or to rivers like Ledari which did not involve others. He was given unrestricted authority over all the infantries and armies falling under the tributary princes and while exercising his powers as the top brass (Sarvadhikarin) he introduced a major innovation by keeping the regular forces and mercenaries separately.

He devoted his energies for welfare of the common man and encouraged pursuit of excellence by suitable financial gifts and grants. He created an atmosphere free from terror and subsequently developed acute devotion for Siva, something behoving his noble heritage. He was initiated into Saivite practices by Subhata Datta who later performed initiation ceremony of Jayaratha also. He owed his extensive training in statecraft to Srngara, son of Dasi Rajanaka, who again seems to have imparted lessons to Jayaratha also. Disgusted to see the ruinous state of some new constructions due to vagaries of nature, he carried out five renovations on the Mahadeva Mountain.

To him and his wife Kamala, Jayaratha and his brother Jayadratha were born exactly as nectre and moon came out from the ocean, the abode of Kamala (Visnu's spouse, goddess of riches in Hindu pantheon). These two brothers were delight to everybody and were equal in merit. Jayaratha was elder of the two. Jayaratha, however, does not remember his mother Kamala so much as his grandmother Sattva who, though a young widow, displayed tremendous forbearance and sacrifice into moulding his father what he was - a profound and versatile man. She in her own right won the unsolicited respect from the people for her virtuous conduct and total exemplary dedication to the ways of the gods and ancestors.

Jayaratha speaks highly of his brother Jayadratha who though younger was his junior by a very nominal age gap and was intellectually and academically at par with his elder brother Jayadratha. Jayaratha does not throw any further light on his brother in the *Tantraloka.* Similarly Jayaratha, who has several works to his credit, does not refer to them in his *Viveka.* Per-haps he wanted to compose his *Viveka* as a touchstone for evaluation of his scholarship by posterity

Jayaratha's teachers

Coming to his teachers he mentions four by name who fall into two groups of two each. The first group consisted of Subhata Datta and Srungara and the other of Kalyana and Sankhadhara. Jayaratha gratefully acknowledges the deep rooted contribution of the second group in sharpening his academic and spiritual calibre. Subhata Datta, being the linear descendent in the official tradition, was the natural choice to perform his initiation. He seems to be an older contemporary of Jayaratha because he initiated Jayaratha's father also as we have already seen. SubhataDatta wrote a commentary on the *Tantraloka* for the sake of Srungararatha who acquired substantial command over the Saiva scriptures from him. Jayaratha makes it absolutely clear that while SubhataDatta was his father's teacher, he was responsible for Jayaratha's initiation only. Subhata Datta was the son of Tribhuvana Datta and grandson of Visvadatta. It is this Visvadatta who is perhaps remembered as ' **Paramēṣṭiguru** ' (great grand teacher) by Jayaratha who ascribes a verse to him and presumably presents him as a Krama author .

There is one more reference to Jayaratha's grand teacher (Paramaguru) whose authority has been once invoked by Jayaratha

in quelling doubts about one's preference for a particular tradition (out of several options prevailing) as authentic and final. He is credited with the view that one's preference will ultimately depend upon one's preceptorial stand. This view is cited to support Jayaratha's contention that his treatment of Krama tradition bears the stamp of his teacher's authority. It is difficult to say if this Paramaguru was Tribhuvanadatta or Subhatadatta. Chances are that Jayaratha's reference tends towards Tribhuvana datta because Subhatadatta, circumstantially though Paramaguru, was technically Guru as it was he who initiated Jayaratha into Saiva spiritualism. It is, however, very interesting to note that Jayaratha claims direct access to Krama tradition emanating from Bhanuka (850-900 A.D.). While Govindaraja, Bhanuka's classmate, handed down thetradition through Somananda,1 the parallel tradition was lineally transmitted to Jayaratha through Ujjata and Udbhata etc…

Although Jayaratha claims to be in possession of both the traditions as also the others, he is direct lineal repository of the tradition from Bhanuka. Since we have no trace of any other person having mastered Krama secrets in the whole preceptor genealogy other than Visvadatta, Jayaratha's great grandteacher, it may not be absolutely off the mark to surmise that Jayaratha's regular linear preceptor ncestors emanating from Laksmi Datta,

who also happend to be the ruler of a place called Ganja and perhaps flourished around last quarter of the tenth century (975-1023) and was chronologically quite close to Udbhata (900-950 A.D.) and Ujjata (875-925 A.D.) with a few missing links in between, constituted the regular vehicle for the transmission of that tradition.Our knowledge about Subhatadatta does not go beyond this point. The other teacher in this group is Srngara, teacher

of Srungararatha – [Jayaratha's father] - in political science. However, by the use of ‘also’ (Api in Mamapi) Jayaratha seems to imply that he also learnt something of political affairs from Srungara.

It is the second group of teachers that wielded considerable influence on the making of Jayaratha - as an academician and as a top grade spiritualist both. He is avowedly indebted to Sahkhadhara for his proficiency in all the secular sciences including the science of grammar, the science of linguistic interpretation propounded by Jaimini and all other empirical disciplines. Sankhadhara was perhaps known as Sangadhara (if it is not a scribal aberration) also. He owed his acquisition of all the Salivate learning and insight into Saiva scriptures to Kalyana, who was an embodiment of the divine. In fact Jayaratha's blissful experience flowing from the realization of oneness of Siva is exclusively due to him, who was instrumental in removing all the dirt and mental fickleness. No other teacher except Kalyana has claimed reverence from Jayaratha in glowing terms in the opening verses of the ***Tantraloka Viveka*** where he is likened to an ocean whose drops of compassion made Jayaratha self-realized without the fall of mortal frame and whose sermons were carried out with the same zeal by the kings, as crowns over their heads.

Going by the gleanings from his statements Jayaratha, to top everything, was a Jivanmukta - the sum mum bonum of all spiritual seekers. He was constantly in the state of mental harmony marked by divine ecstasy .He also suggests that he was the” blessed" one having smelt the intense fall of divine grace,1 which automatically meant attainment of perfect knowledge. He was an accomplished Yogin who exercised excellent command over the contemplation of the movement of breath - respiratory and downward both .Free from all doubts he was imbued with a

sense of beatific serenity and his realization of Absolute harmony induced a feeling of total resignation from mundane affairs.

In the field of poetics he wrote *Vimarsini* on the *Alamkarasarvasva* of Ruyyaka and presented a model of constructive literary criticism to the later commentaries. Among his thoroughly original works he is credited with writing a work called *Alamkarodaharana* that served as a preliminary to the studies in poetics by his grandson Sangaka. In the last verse of this work, he refers to his *Vimarsini.* there is a manuscript of it in the BORI Library, Poona. Besides these, he composed a "Stotra" also, three verses from which are quoted by Sivopadhyaya in his commentary on the *Vijnanabhairava.* Sivopadhyaya also cites his opinion on the natural Japa. Jayaratha quotes from himself without specifying the source of his own statement in the ***Vāmakēśvarī mata-vivarana*** -

8-Bhaskararaya [1700-1785 A.D]

Bhaskararaya wrote a commentery on total "Nitya shodasikarnava" [8 patalas] Called as "setubandha". Already told that first 5 patalas are called as "Vamakesvarimata" Being a Koulopasaka he followes the Kadi mantra and supports the Sivananda's : Rujuvimarsini" Commentery on N.S. [5 patalas] Because of he is also a Kadi mantra practioner. He condemns the Vidyananda's "Artharatnavali" Who followes the Hadi mantra.In "setu bandha" Bhaskararaya well established the Kadi mata and quoted so many other scriptures as criteria.

Bhiskararaya, a Telugu Brahmin ,the second son of Gambhirabhirati a.nd Konamamba, was born in the village of Thanuja, in the Vijaya district in the Maharastra state. He was brought up in his early days in the town of Bhaga [Hyderabad] but his father soon took him to Benaras [Kasi] for his education. He learned all the eighteen Vidyas under

one Nrusimha and was initiated into the S'rividya by S'ivadatta S'ukla at Surat. Then he made a number of pilgrimages traveling as far eastwards as Kamarup in Assam, as far south as Setu, in the west up to Gandhara and in the north up to Kedar in the Himalayas.

He initiated all the Rajas of his time into the S'rividya, built temples in all important centres, and dug up tanks near them. He married and lived for some time at Benares with his wife Anandi, where he defeated all the opponent Pandits in assemblies as was then the custom. He left Banaras and spent some time on the banks of the Krishna River and later moved to the banks of the Kaveri. On the northern bank of the river at a place called Bhaskarapura in the Tanjore District [TamilaNadu]he established his own Pitha. He died at Madhyarjuna near that place. [Author of this book Sri ***Sampath kumar Medavarapu*** also belongs to the Lineage of Bhāskara rāya.]

His contemporaries were Kumkumanandasvamin of Banaras, the great devotee of Devi, Narayana Bhatt, etc. In one of his works he incidentally refers to S'ri S'ankaracarya's time, (making adoration to him) to be six years after the S'aka Era, *i.e.,* 844 years ago. This affords a new clue for ascertaining the date of our great Acharya, the incarnation of S'iva, admired at; all times by all scholars. This history of his life is extracted from a Kavya of one hundred and thirteen s'lokas composed by his direct disciple of the same family by name Jagannatha (printed in the Nirnaya Sagar Press, Bombay, and added in the Laliti-Sahasranama-Bhashya).

This Kavya also gives the names of thirty-eight of the many works of Bhaskararaya. Lalita-Sahasranama-Bhashya was

composed in A.D 1728 .[Salilvatsara Era, *i.e 1785].,* nearly two hundred years ago at Benares. Setubandha was written four years after, at Sapta Kotesvara Kshetra in Goa, the site of the present church at Panjim, where St. Xavier'fI body is preserved. His Sishya Uminandanatha speaks of him in his work Umanandapaddhati on Parasurama-Kalpasutra thus: "There was not any part on earth unvisited by him, not any king known uninitiated by him, and not any science unknown to him. Indeed his form itself is the Para sakti." Before him came the great Kavindra. Another Maharastra Brahmin who lived at Benares and Was the teacher to Darashaoko (see Kavindra list No. 17 Gaekwad's oriental series).These great and typical Brahmins have incarnated themselves to help those less advanced in spirituality.

We know that Bhiiskararaya made extenslve study of the various branches of learning before he started wntmg his works. It is, therefore. reasonable to suppose that he began his authorial work, not in his teens or early twenties, but about the thirtieth year of age.And the Saubhagyabhaskari, his commentary on the Lalitasahasranama,which was completed in [1728 A.D]. is not the first work from his pen.

Amongst Bhaskararaya's works on different subjects, the Prasthanatraya on Devi are 1-Varivasyirahasya.2- Lalitisahasranamabhashya and 3-Setubandha, which are held in high esteem for their literary merits and spiritual thoughts.

9- Sivananda (1125-1175 A.D.)

Sivananda is a southern [Kerala] schalor and sadhaka. Sivananda’s commentary is “Rujuvimarsini” on N.S. He quoted 48 books in this com’ Sivananda is parama Guru of [great-grand-guru] Mahesvarananda of Mahartha Manjari.Sivananda wrote 1-Subhagodaya [Daily worship method of Tripura];

2-Subhagodayavasana [Krama vasana- Internal worship method of Tripura];3-Soubhagya Hrudaya stotram;4-Sambhu Nirnaya Dipika;5-Subhagodaya Prabha [Occasional worship method of Tripura]; 6-Samvit stotram; 7-Tripurasundari Mandira stotram.

10-Vidyananda

Vidyananda also a southern [Kerala] scholar and sadhaka , and contemporary of Sivananda. He wrote commentary "Artharatnavali" on N.S. He is a follower of Hadi mata. Vidyananda wrote another commentary "Jnanadipa vimarsini" on Yogini Hrudaya.

Drawing method of Sri-Chakra

In a perfect Sri-Chakra three points must be accurate in central, 1-Concentricity; 2-Equilateral 60 degrees; 3 - Concurrency. According to ' **Vāmakēśvarī mata** " Jayaratha "Vivarana" Draw two triangles upper-side, and down-side, interlinked. Down-side triangle will be called as Sakti, Upper-side triangle as Fire.Five down-side triangles are able to create the Universe. Four upper-side triangles are destructive force,

So those are called as Srusti and Samhara krama worships. { Lakshmi -dhara, a reputed commentator of "SoundaryaLahari" holds that, in the ***Sri-Chakra,*** the five triangles pointing upwards are of the Sakti and the four point downwards are of Shiva and speaks of the construction of the Chakra. as consist of two different processes, 1-the Samhara-krama, from without inwards, and 2-the Srusti-krama from within outwards. The *Sri-chakra* of the Samhara-krama. of Lakshmi-dhara can be obtained by turning the *Sri-chakra* recognized by this Vamakesvara-tantra upside down }

A description of the *Sri-Chakra* may be found in different

other tantric texts:

1-*Tantraraja Tantra.* ed. J. Woodroffe, Madras, 1954; 2-*Soundarya-Lahari*.ed. Anantakrishna Sastri, Madras. 1957;3-*Kamakalavilasa*.ed. J. Woodroffc, Madras, 1953; 4-*Bhavanopanishad.* tr. S. Mitra, Madras, 1976; 5-*GandharvaTantra.* ed. R. C. Kak and H. Shastri, Srinagar, 1934; 6-*Sakta Upanisads.* tr. A. G. Krishna Warrier, Madras, 1967; and others .In all these methods ,will result in fewer and smaller errors. Correct drawing method of Sri-Chakra has given in appendix-1

Kaivalyasrami's Inward Construction Method

The followmg construction js given by Kaivalyas'rami , a commentator of the "Soundarya Lahari", for the buildmg of the ***Sri-chakra****:* Describe a circle, with an Imaginary vertical line of a soutable length as Its diameter. Divide the diameter in to forty-eight equal parts and mark off the sixth,twelfth, seventeenth, twentieth, twenty.third, twenty·seventh, thirtieth, thirty· sixth and forty-second divisions from the top. Draw nine chords, at right angles to the diameter, through the nine points marked off, and number them accordingly. Rub off 1/16th. part of No. 1, 5/48ths of No. 2, 1/3rd of No. 4, 3/8ths of No. 5, 1/3rd of No. 6, 1/12th of No. 8, and 1/16th of No. 9, at both ends of each. Draw triangles with lines, Nos. 1,2, 4, 5, 6, 8 and 9 as bases and the middle points of Nos. 6, 9, 8,7, 2, 1 and 3 respectively as their apexes.

Draw also the two triangles with Nos. 3 and 7 as their bases and the lower and the upper extremities of the diameter as apexes respectively. Thus we get forty-three triangles point outwards, composed of one in the middle, eight triangles around It, two sets of ten tnangles around the eight triangles, one set about the other, and fourteen triangles around them. Then, by marking off eight points 10 the

circumference -equidistant from one another, cornmencmg from the upper extremity of the diameter and constructing one petal over each of them, IS formed the eight-petalled lotus. Then, circumscnbe a cIrcle touching the outer extremity of the petals. Divide the circumference of the circle so described into sixteen equal divisions and draw symmetrically sixteen petals over them, as [In the constructIon of the *S'ri-cakra* adopted by some worshippers, in actual practice, 1/12th of the chord No. 2 is rubbed off on either side, Instead of 5/48ths, as given by Kaivalyas'rama Further, adopting 1/48th of the vertical diameter of the inmost circle as the unit, the positions of the several terms of the *Sri-chakra* are also fixed as under' The height of the entire *S'ri-chakra* in ninety-six units, of which forty-eight are taken up by the inmost circle, leaving twenty-four units at the top and twenty-four at the bottom. The eight-petalled and sixteen-petalled lotuses will touch the Circles cutting the vertical diameter produced both ways, at the eleventh and twelth unit-distances from the upper and lower extremities of the diameter. Of the four remaining units, the three- concentric Circles lying beyond the sixteen petalled lotuses will take up one unit. The three units yet remaimng will mark the extremities of the three quadrangles forming the outermost boundary of the *Sri-chakra.* By marking off forty-three units from either extremity of the outermost quadrangle, the intervening space of ten units should be rubbed off on the four sides of the three quadrangles forming the *Bhupura.* This will give the four gateways of the Chakra.

Before then, circumscribe a circle round the sixteen·petalled lotus, as before, and enclose the second circle so described in two concentric circles at equal distances from each other. Construct three squares about the outermost circle, with sides equidistant from each other, the innermost square not to touch the outermost circle. Marking off four doorways on the

four sides, each equidistant from eIther extremities, rub off the interspaces. The figure thus formed is the *Sri-chakra.* The centre of the circle is known as the *Bindu.*

The five triangles with their apexes pomting downwards are indicative of the S'akti and the four with their apexes pointing upwards are of S'iva, according to the Vamakes'vara-tantra, the recognized authOrIty on *S'Yi- Vzdya. (Vid<3* FrontispIece., Lakshmi -dhara, a reputed commentator of this work~ holds that, in the *S'ri-chakra,* the :five triangles pointing upwards are of the S'akti and the four pointing downwards are of S'iva and speaks of the construction of the Chakra. as consisting of two different processes, the Samhara-krama, from without inwards, and the Srusti-krama from with outwards. The *S'ri-chakra* of the Samhara-krama. of Lakshmi-dhara can be obtained by turning the *Sri-chakra* recognized by the Vamakesvara-tantra upsidedown.

This is given as the diagram relating to the twenty-second stanza. The *Sr'i-cakra* of. the Srusti-krama is given as the diagram relating to the thirty.first stanza in SoundaryaLahari.

Lakshmi-Dhara’s Outward Construction Method

The mode of constructing the *Sri-chakra,* in the Srusti-krama, of the Samayin-s, according to "Lakshmi-Dhara", is as follows: Draw an isosceles triangle with its apex pointing upwards and its base parallel to the bottom line of the sheet. Place the *Bindu,* a dot, a little above the base, in an imaginary vertical hue bisecting the base. A little above the *Bindu,* draw a straight line parallel to the base, intersecting the sides of the anginal triangle. Draw an isosceles triangle with apex pointing upwards over this line.

Draw a straight line through the apex of the first triangle, parallel to its base and construct an isosceles triangle on it, with apex

pointing downwards, so that its sides may pass through the pomts of intersection of the base of the second triangle with the sides of the first triangle. These two points, where three straight lines intersect each other, are technically styled Marmas, to distinguish them from the points of intersection of two straight lines, which are known as' Samdhi-s.

Thus, then, are formed the eight corner-triangles pointing outwards, which together are known as the *Ashta-kona-chakra.* By producing the topmost and the bottom-most of the three horizontal lines both-ways and constructing two isosceles triangles, one of them with apex down and the other with apex up, so that the Sides of the former may pass through the extremities of the bases of the two triangles pointing inwards and the sides of the latter triangle may pass through the extremities of the base of the original triangle pointing downwards. By producing the sides downwards, of the inner triangle with apex up and drawing a straight line parallel to the base, through the apex of the triangle pointing downwards, a new triangle is formed. Similarly, by producing the sides upwards, of the triangle with apex down and drawing a straight line parallel to the base, through the apex of the :first outer triangle with apex up, another triangle is formed.

At this stage are obtained ten corner-triangles pointing outwards, which together form what is known as the *Antardas'ara,* the inner ten-spoked Chakra. Similarly, by producing the horizontal bases, drawing the arms of triangles at corner-points, so as to form Marman-s and drawmg straight lines parallel to the bases, through the apexes of triangles pointing up and down, the ten corner triangles pointing outwards and known as the *Bahirdasara* or the outer ten-spoked Chakra, is formed. Again, by producing both-ways the bases at the top and the bottom? of the *Antar-dasara* and

constructing isosceles triangles with apex down and apex up; and again by producing the sides of triangles whereby Marman-s could be formed and drawing straight lines parallel to the bases, passing through the apexes of the freshly constructed triangles, the fourteen corner triangles pointmg outwards known as the *Chatur-dasara,* the fourteen-spoked Chakra, will be obtained.

Thus, we get, in all, forty-three corner-triangles, including the inmost one, twenty·four Sandhi-s and eighteen Marman-s. It may, however, be noted here, that Lakshmi-dhara commits an error in giving the number of Marmas as twenty-four and, quoting the Chandra-jnana-vidya in this connection, seeks to reconcile the figure twenty-eight given therein, as of the Marman-s, by pointing out that the eight-petalled lotus, the sixteen-petalled lotus, the three outermost circles and the three quadrangles may be treated as four Marman-s, whIch, together with his twenty·four, would go to make up the twenty·eight Marmas of the Chandra·jnana,vidya.

This is apparently a laboured explanation, which, in trying to hide one fault, only results in making it two. A more ingenious attempt at reconciltation would have been, for him, to treat the SIX pomts of contact of the *Chatur-dasara* with the inmost circle also as Marman ·s. According to the Samayins, the four Chakras constituted by the *Bindu* (of the form of the *Sri-·chakra, viz.,* circular), the eight·petalled lotus, the sixteen-petalled lotus and the quadrangular *Bhupura,* are of Shiva, which are interrelated with the *Trikona,* the Ashta-kona, the dyad of *Dass-konas* and the *Chatur·dasra·kona,* of the Sakti respectively, the *Bindu* of the quadrilateral standing apart from these.

On the other hand, another, set of Samayins hold that the eight-petalled lotus, the sixteen-petalled lotus, the *Mekhala·traya* (the triad of concentriccircles), and the *Bhupura* (the three quadnlaterals) are the Siva-

chakra·s, and the *Tri-kona,* the Ashta-kona, the dyad of *Dasara-kona-s,* and the *Chatur-dasara-kona* are the five S'akti.cakra.s, and aver that the *Bindu* representing the Siva·chakras, when placed in the middle of the Sakti-chakras, would indicate the pervasive character of the Siva-chakra.s In the Sakti·chakras. It has, however, to be noted that the Vamakes'vara·tantra, while recognizing the *Bindu* as a Chakra, does not do so in relation to the *Mekhala·traya,* as Will be seen from the enumeration of the Chakras according to it, which is as follows: " The *Bindu* in the middle, the triangle thereafter, the eightspoked one thence, the two ten-spoked ones thereabout, the fourteen-spoked one about them, the eight-petalled lotus outside It, the sixteen-petalled lotus thereabout and last of all, the *Bhu-pura,* are named respectively the Sarvananda-maya first, the Sarva-slddhiprada next, the Sarva-roga·hara thereafter, the Sarva·raksha-kara similarly, the Sarvartha-sadhaka-chakra, the Sarvasaubhagya- dayaka, the Sarva-sankshobhana the next one, the Sarvasaparipuraka, and lastly the Trailokyamohana- thus the nine with the nine names.

The structure of Sri-Chakra

The nine [Avaranas] enclosures have characteristic forms, names, meanings, symbolisms and correspondences with the aspects of human constitution. If we follow the 'way of enfoldment', the nine enclosures successively are as follows:

Group I. (Inner Group symbolising absorption or samhära)

(1) The central dimensionlesspoint (bindu), representing the transcendentalaspect of the mother-goddess, denoted by the secret syllable 'Brim'. In fact, it is this point (coloured red) that is really the Gri-chakra.Everything else is only a manifestation of aspects thereof. The point

is identified with Lalitä or Räjaräjesvari the chief deity of the täntrik cult;
(2) The primary triangle with its apex downward and coloured white immediately around the central point. It may be seen that this triangle does not intersect with any other triangle, and stands independent in structure. Other triangles in the pantra are formed by extending the three sides of this primary inverted triangle.

The triangle is feminine in character, and is said to represent the three fundamental manifestations of the mother-goddess: Kämeshvari (presiding over the Kämarüpa-pitha, symbolising the moon, and representing creation), Vajrevati (presiding over Pürnägiri-pitha, symbolizing the sun, and representing preservation), and Bhaga-mälini (presiding over Jälandhara-pitha, symbolising the fire, and representing dissolution). The three corners of the triangle stand for the three 'peaks' (keta) of the fifteen- lettered mantra. The triangle itself is regarded as the abode of the mother-goddess (käma-kalä) ;
(3) The figure of eight-corners (Ashta-kona), surrounding the primary triangle consisting of eight triangles, coloured red; Group II: (Middle Group, symbolising preservation)
(4) The figure of ten angles (called 'inner' or antardasära) consisting of ten triangles, coloured blue, surrounding the eight-coloured figure;
(5) Another figure of ten angles (called 'outer' or bahirdasära) surrounding the above, also consisting of ten triangles, coloured red;
(6) The figure of fourteen angles (consisting of fourteen triangles) (called chatur-dasära), surrounding the above;

GroupIII: (Outer Group, symbolizing extension)
(7) The 'eight-petalled lotus' or the circle with eight petalled projections, red in colour, on the outside (called ashta-dala-padma) enclosing whole of

Group II (which in true encloses Group I);

(8) The sixteen-petalled lotus (shodasa-patrica), or the figure with sixteen petal-like projections on the outside, surrounding the above; and

(9) The square field (chaturaama) in which all the above units are positioned. It is imagined to be the 'earthstretch' (bhüpura), all inclusive, bound by three ramparte. Of the above units, units 2 to 6 are regarded as Sakti-aspects and the units 1 and the last three are jiva-aspects. While the above nine constitute the main pattern of Sri-chakra, it is usual to introduce between 9 and 8 three concentred, circles (known as bahir-vrutta), representing the three worlds (bhu,bhuvah and svar) , the three gossas (sattve, rajas and tamas), and the basal centre (müladhära) in the living beings. Each of thesenimeunits (called chakras) has its own name, characteristic form, and significance. Their names are respectively:

(1) .Sarvänanda-maya (being the aperture of the absolute or brahma-randhra on her head); (2) Sarva-aiddhipradä (being the top of ¯ her head) ; (3) ßarva-roga-hara (being her forehead) ; (4) Serva-rakshã-kara (being the middle of her eye-brows) ; (5) Sertärtha-sädhaka (being her neck) ; (6) Sarvasaubhägya- däyaka, (being her heart) ; (7) Sarva-sanksahobhana (being her navel region) ; (8) Sarväshä-pari-püraka (being the svãdhishthãna-chakra of the mother-goddess) ; (9) Trailokyamohana (the outernost line being the feet, the middle line thighs, and inner line knee of the mother-goddess).

9- Avaranas [Enclousers of Sri-Chakra]

The First Enclosure This is technically named Bhupura and is called 'Deluder of the Realms' or Trailokya Mohana Chakra. It has petals in four directions, which contain esoteric knowledge to be transmitted.

There are actually six gateways to this enclosure if we take a three-dimensional view of it, the four obvious dvaras and those 'above' and 'below'. The Eastern gate is the way of the mantras. The Southern gate is the way of devotion or bhakti. The Western gate is for the performance of rites and rituals, or karma-kanda. The Northern gate is the way of wisdom, or Jnana. The gate 'below' is the 'path of words' while the gate 'above' is the way or 'road of liberation'. These are located at the Southern and Northern gate, respectively, i.e. 'above' is north, 'below' is south. Each of these gates also stands for one of the six primary chakras in the body.'Below' is the root or Muladhara Chakra; the Eastern gate to the sacral or Svadhishthana Chakra; the Southern to the navel or Manipura Chakra; the Western corresponds to heart or Anahata Chakra; the Northern to the throat or Visuddha Chakra, and the 'above' to the brow or Ajna Chakra. The devotee or seeker is still operating at the level of desire here

The 3 lines of the 1st Avarana & the position of the various deities The outermost 3 lines known as Bhupura form the first Avarana of the Sri Yantra. This is known as the Trilokya Mohana Chakra and the worshiper knowing its inner secrets can mesmerise the 3 worlds. It is ruled by a Yogini Devi called Prakata Yogini. The Deity of this is Tripura. The beeja of this Avarana is Am Aam Sauh. The gem is topaz. The time is 24 minutes (360 breaths).The mudra to be shown is Kshobha Mudra.

2nd Avarana (16-petals)

. This is technically named Shodashala and is called the 'Fulfiller of all Hopes' or Sarva Ashapurak Chakra. Since frustrated desire is the strongest obstacle to spiritual progress, the next stage is wisely concerned with satisfying them. Only he who has experienced can renounce. The values of virtue, wealth and pleasure are granted at this stage. The petals are

representations of 16 sacred vowels, each one starting from the east in an anti-clockwise direction. Each of the 16 vowels corresponds to the divine Feminine Energy or Shakti. The Shaktis manifest their powers in the Five Elements, the 10 senses of perception or Indriyas (being further divided into five organs of action and five sense organs) and the Mind. This stage, too, corresponds to the Muladhara Chakra and is the second part of Emanation. Progress towards long-term objectives is achieved here.

The 2nd Avarana: is the 16 petals circle known as Sarvaash Paripooraka Chakra meaning the fulfiller of all desires.The presiding form of Lalita in this Avarana is Tripureshi. She is ornamented with all gems, carries a book and a rosary. The Yogini residing here is calledGupta Yogini. The 16 Devis of this Avarana are called the Nitya Kalas, also Nitya Devis, also Akarshana Devis and also Gupta Yoginis. They are of red hue and each holds a noose, a goad, pot of nectar and make the sign of giving boons. They rule the 16 Sanskrit vowels from a to ah. By worshiping them one gets power over mind, ego, sound, touch, sight, taste, smell, intellect, steadiness, memory, name, growth, etheric body, rejuvenation, and physical body.The 16 Yoginis represent the 16 vowels of Sanskrit language, and areworshipped with the 16 vowels as their beeja mantras.The gem of this Avarana is sapphire. The dhatu is chyle (the first product of the disintegration of food by the biological fires). The time is three hours (2700 breaths). The beeja mantra is Aim Klim Sauh. The Mudra of this Avarana is the Dravini Mudra.

3rd Avarana (8-petals)

This is technically named Ashtadala and is called 'Agitator of All' or Sarva Sankshobhan Chakra. The eight large petals here represent a state of psychophysical dynamic equilibrium. Each petal has a consonant inscribed within it that begins with 'Ka' -the name of the Unknown God.

Symbolically the petals exemplify dynamic quality. In the East, the petal stands for speech and expression; in the South,apprehension and reception; in the West, locomotion; in the North, bodily urges and excretion; in the Southeast, pleasure; in the Southwest, rejections and reactions; in the Northwest, conscious attention; and in the Northeast, detachment and dispassion. Alternative perspectives see the eight petals as the seats of eight goddesses who are responsible for: Speech (Vachana), Transaction (Aadana), Departure (Gamana), Transcendence (Visarg), Bliss (Ananda), Absence/Detachment (Hana), Giving (Upadana) and, last of all, Neglect (Upeksha). In yet another interpretation, the eight petals symbolize: Form (Rupa), Taste (Rasa), Smell (Gandha), Touch (Sparsha), Sound (Shabdha), Primordial Sound (Nada), Primordial Nature (Prakriti), and The Self (Purusha). The third enclosure corresponds to the Manipura Chakra and is a transition stage between Emanation-Preservation symbolically representing both of them. This stage sees the aspirant succeed even further towards reaching the ultimate goal

The 3rd Avarana: is the 8 petal circle known as Sarva Sankshobhana Chakra.The preciding form of Lalita in this Avarana is Tripura Sundari. The Yogini is Guptatara Yogini. She is swaying in a love intoxicated state, with her eyes full of bliss. She smiles with passion and shows the mudras dispelling fears and granting boons.The eight Devis in each of the eight petals have the colour of Bandhuka flowers. They are holding noose, goad, blue lotus and are dispelling fear. They represent Speech, Holding, Walking, Excreting, Pleasure, Abandoning, Concentration and Detachment. They have the eight Ka class letters as their beejas.The beeja mantra of this Avarana is Hrim Klim Sauh. The gem is cat's eye.The dhatu is Flesh. The time is day and night (21600 breaths).The mudra of this

Avarana is Aakarshana Mudra

4th Avarana (14-triangles)

This is technically named Chaturdashara and is called the 'Provider of Prosperity' or Sarva Saubhagya Dayak Chakra. It is a 14-cornered figure. It represents the first 14 letters of the Sanskrit alphabet, regarded as a sacred revelation of words of power. As always, they are also supposed to be the seat of Shaktis who represent: the Mind (Manas), the Intellect (Buddhi), Being (Chitta), the Conscious Ego (Ahamkara) and the 10 Indriyas. The chakra associated with it is the Anahata and it is the first stage of Preservation-Emanation. Hope of spiritual success is firmly established at this stage in the aspirant.

The 4th Avarana: This Avarana of 14 triangles (Outer blue triangles in picture) represents the 14 worlds and the 14 main Nadis in the human body. It is called Sarva Soubhagya Dayak Chakra. The presiding form of the devi is Tripura Vasini. She is red and very beautiful. Fourteen Devis of the triangles are described as being proud, wanton, young, colour of cochineal, ornamented with gems, holding noose, goad, mirror, wine cup full of nectar. They are called Sampradaya Yoginis.The beeja mantra of this Avarana is Haim Hklim Hsauh.The gem is coral. The dhatu is blood. The time is weekday.The mudra of this Avarana is Vasya Mudra.

5th Avarana (10-triangles)

This is technically named the Bahiradashara and is called 'Achiever of all Objects' or Sarva Artha Sadhak Chakra. It is a 10-cornered figure. It corresponds to the Visuddha chakra and is the stage called Preservation-Preservation, meaning a very strong Vishnu energy. The 10-cornered figure represents the 10 types of Vital Breaths (Prana or Ki). This is inevitable as

Vishnu (He Who Pervades) is the Support of the Universe, i.e. Vishnu is the visibilization of the Prana which is the support of all life. The possibility, not the actual experience, of inner spiritual realization is firmly established here.

The 5th Avarana: This Avarana of 10 triangles (red triangles in the picture) is called Sarvarth Sadhaka Chakra. It is own as Bahirdasaram. The presiding aspect of Lalita is Tripurasri. She holds noose goad, a skull and dispels fear.She is of vermilion brightness. The Yoginis are called Kulotteerna Yoginis and also Kula Yoginis. They have the lusture of Japakusuma flowers and are adorned with shining gems and jwels. They are holding noose and goads and showing the gestures of knowledge, and giving boons. They represent thedasavataras and the 10 Vital Fires.The beeja of this Avarana is Hsshoum, Hleesskhloum, Hssouh. The gem is pearl. The dhatu is Semen. The time is Lunar Day (tithi).The Mudra of this Avarana is Unmada Mudra.

6th Avarana (10-triangles)

This is technically named the Antardashara and is called 'Protector of All' or Sarva Rakshakar Chakra. It is also a 10-cornered figure. There is some ambivalence about it as it corresponds to the Manipura Chakra, but is apparently experienced by mystics who have internalized the Sri Yantra as being between the eyebrows, which is where you would expect the Ajna Chakra to be. Its nature is that of fire (Agni), the 10 specific 'fires within the body' being the fire of purgation (Rechak), digestion (Pachaka), absorption (Shoshaka), burning (Dahak), the secretion of enzymes (Plavaka), acidification (Ksharaka), to take out or excrete (Uddharak), the fires of pessimism and frustration (Kshobhaka), the fire of assimilation (Jrambhaka) and creating luster (Mohaka). This enclosure symbolizes the third stage of Preservation called Preservation-Absorption. The advent of inner realization

begins here.

The 6th Avarana: This inner 10 triangle chakra (shown in black in the picture) is called Sarva Rakshakara Chakra and also as Antardasardam. The presiding aspect of Lalita is Tripura Malini. She holds noose and goad, dispels fear, and holds a skull. She is of vermilion brightness. The Yoginis are called Nigarbha Yoginis. They are the colour of 1000 rising suns, adorned with pearls and gems, holding noose, chisel, and showing the gestures of knowledge, and giving boons. They are the saktis of the 10 Vital Fires.The beeja of this Avarana is Hrim Klim Blem. The gem is emerald. The dhatu is marrow. The time is Lunar fortnight.The Mudra of the Avarana is Mahankusha Mudra

7th Avarana (8-triangles)

This is technically named Ashtara, an eight-cornered figure, and is called 'Remover of all Diseases' or Sarva Roga Hara Chakra. It is represented by five letters of the 'pa' group as also the letters 'sa', 'sha' and 'sa' again. The eight letters are also supposed to represent the eight weapons held by the Kameshwara -Kameshwari (Shiva-Durga) dyad which destroy disease. Shiva as Rudra was specifically a healer, thus this enclosure merely adds the feminine healing energy to the mix. Paradoxically, it corresponds to two chakras of the human body, both the forehead Ajna as well as the Svadhisthana Chakras. It may have something to do with the sort of energy required to bring about healing. Energy workers are aware that it sometimes begins to flow from the womb or genitals, where the Svadhisthana is located. This enclosure symbolizes the first stage of Absorption, namely Absorption-Emanation. At this level the aspirant is free of all earthly bondage and is, literally, on the threshold of the inner circle of realization.

The 7th Avarana: This inner 8 triangle chakra (shown in

Green in the picture) is called Sarva Rogahara Chakra. The preciding Devi is Tripura Siddhamba.She is described as the Destroyer of Poison. The Yogini is called Ati Rahasya Yogini. The Yoginis are the colour of pomegranate flowers, wearing red clothes, smeared with red scent, each carrying five arrows and a bow. These Devis are the rulers of Cold, Heat, Happiness, Sorrow, Desire, and the three gunas Sattvas, Rajas, Tamas. They are also called the eight Vasinis and rulethe eight Sanskrit letter groups. They also represent the Astha Vasus.The beeja is Hreem, Shreem, Souh. The gem is diamond. The time is month.The Mudra is Khecari Mudra.

8th Avarana [Salutations to weapons]

This is the Primary Triangle technically named the Kamakala and more typically is called 'The Bestower of all Attainments' or Sarva Siddhipradа Chakra. The Kama-kala is the first outcome or effect of the central bindu's energy outflow. Since it is an inverted triangle, it is also described as 'the wandering between horns', the two lines meeting at a point below being the horns.The three lines of the triangle are also held to represent the three qualities or Gunas: Purity and Calm (Sattva), Activity (Rajas), and Inertia (Thamas). Alternatively, the three lines are held to symbolize three goddesses -Kameshwari, Brijeshwari and Agamalini. They also represent the three stages of consciousness: Conscious Awareness (Jagriti), Dreaming (Swapna), and Deep Slumber (Sushupti). The fourth stage of Consciousness is literally Turiya -the Fourth. This is a transcendent state found only in the ultimate realization of the final enclosure.

The 8th Avarana: This inner triangle chakra (shown in Yellow in the picture) is called Sarva Siddhiprada Chakra. The presiding Devi is Tripuramba. The Yogini here is Ati-Rahasya Yogini. Her Beejamantra is Hsraim Hsrklim Hsrsauh.She is also known as Sampatprada Bhairavi. She

has coppery effulgent, like a 1000 suns, with three eyes, a face like the moon, adorned with white gems, with a beautiful figure, rising swelling breasts,intoxicated, wanton,young, proud, holding book, dispelling fear, holding a rosary and granting boons.

The Weapons are worshipped as seen on the sides of Yellow Triangle where different weapons are placed (4 in number) and The 3 Devis here are: 1.Kameshvari 2.Vajreshi 3.Bhagamalini.Kameshvari is the Rudra Shakti - Parvati. She is white in colour, besmeared with camphor, adorned with pearls and crystal, and various other gems, holding book, rosary, bestowing boons and dispelling fear.Vajreshi is the Vishnu Shakti - Lakshmi. She is bright as red kumkuma, adorned with flowers and gems, like the dawn sun. Her eyelids are smearedwith sapphire dust, she holds sugarcane how, flowery arrows, bestows boons,dispels fear.Bhagamalini is the Brahma Shakti - Saraswati. She is effulgent as molten gold,adorned with priceless gems, holds noose, goad, and shows the gestures ofknowledge and bestowing boons.The beeja is Hsraim Hsrklim Hsrsauh. The gem of the mandala is Gomaya.The dhatu is Fat. The time is season (two months). The Mudra is the Bija Mudra.

9th Avarana [Bindu]

This is the central point or Bindu and is aptly called 'Filled with all Bliss' or Sarva Anandamayai Chakra. Since it is too minute to be clearly seen, the Primary Triangle exists as a manifestation of this bindu. This point is the actual spot where the Mother resides though, to make matters interesting, this point is supposed to pervade all creation too! This, in a temple, would be the sanctum sanctorum,with all the other circles or enclosures representing various parts of the temple as you move inwards. Every classic temple has this nine-enclosure design to enable the mind to be

successively purified and focused, by the time it getsthe actual vision of the deity. By this point, the seeker should be in mystical union with the God-field.

The point is also called the 'Field of Deliberation', the spot wherein takes place the indissoluble union of the individual soul with the divine. The Ninth Enclosure is the ultimate gathering up of Emanation and represents Absorption-Absorption, 'filled with all bliss' as bliss - Ananda - is defined as 'Resting in oneself'. This point corresponds to the Sahasrara Chakra, the aperture on the crown of the head.It is the culmination of the inner journey, a return to Godhead. The reverse process is the unfolding of the Universe. These two processes alternate eternally in the process known as Vyapta-Vyapta, Manifest-Unmanifest, creation by emanation, dissolution, absorption and then emanation again.

The 9th Avarana: This Avarana is the Bindu - the Cosmic Union of Shiva & Shakti as Kameswari & Kameswara. It is called Sarvanandamaya Chakra. The Yogini is the Queen of Queens, Rajarajeshvari, Her Transcendent Majesty Lalita Maheshvari Mahatripurasundari.The beeja is ka e i la hrim. The gem is Ruby. The dhatu is hair. The time is year. The mudra of this Avarana is Yoni Mudra.

Some Sri Yantras have a further division within the bindu space, three dots arranged in a triangle and standing for the three creative fires: the Fire of the Moon, i.e. the dot representing it is red in color and it also stands for the ida channel for the prana on the left (lunar) side of the body; the Fire of the Sun is a white dot, and represents the pingala channel for the prana on the right side of the body; the Fire of Agni, sacred flame, is of mixed colors and stands for the central channel, the sushumna. In such cases, of course,the actual bindu will be infinitely small and enclosed within

the triangular space formed by these three dots.

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“śrī vāmakeśvarī matam” ”

"Vivarana" of Sri Rajanaka Jayaratha
In
[English Transaltion]

svasvāmibhāvaparijrumbhanasāracakra-
cakreśvarīmayatayā navadhā svarūpam |
ābhāsayantyaghanude tripurāstu sarva-
sarvātmakatvakalanena nijāksharānām || 1 ||

Tripura may eradicate all of our sins .As a Chakresvari of Sri Chakra, her own 51 sanskrit alphabet manifesting the nine fold Avaranas of Sri Chakra. My masters like Deepikacharya etc..... are abounded with great monistic intellectual necter , and ever floureshing. This is my humble effort to "Vamakesvari mata" to eliminate the wrong speculative and darkful ignorant comments, which was done by others.

Repeatedly saluting the deserving masters with devotion , to reveal the secret of this scripture with compassion on this world.

Introduction.

I bow to sanskrit Alphabet, who is the form of seat of all.and also full form of Mantras.Form of groups. viz.. 1-Ganesha,2- Graha {Planets}3- Nakshatra {Stars },4-Yogini,[Brahmi like]5- Rasi { Twelve signs, constellations}. There is no knowledge other than the 51 sanskrit Alphabet { Matruka }. This is un-knowble to ignorants and explained this Goddess Matruka as the inherent power of the world.[M.V.3-5]

O dear ! - Tripura is a great power, Primordial sourse of

all devine manifetations.Mother of three worlds which had the two fold acrivties as gross and subtle forms.Great teacher Abhinava also said in Isvara Pratyabhijna- [1-5-13,14]; "Self-consciousness is the very self of sentiency. It is Para speech, (vak) which ever shines independently. It is the freedom (Svatanttrya).

It is the supreme power of the transcendental self.It is the imperceptible eternal stir (sphuratta). It is the absolute being i. e. .perfectly free in respect of all acts of being. It is beyond the limitations of time and place.

This, being the essence of all, is spoken of as the resting place of the Highest Lord." If Mahesvara stands alone in one form , he will be an insentiant like a pot, his freedom and power will nullify.As mentioned by "Naravahanadatta suri" Lord Siva and his will to create the universe is, his external desire for second one .Veda also conforms like this - " i am not enjoing as alnone"[EkAkI na ramAmyahaM].

A-ka-Cha-Ta-Tha_Pa-Ya-sa and ganesha-Graha-Nakshatra-Rasi-Yogini- are eight groups.Sun-Moon- Mars- Mercury- Jupiter- Venus-Saturn,are seven planets. Moon has two fortnights, like black and white fortnights. The twelve signed Zodiac devided in to two parts ,and their lords are sun and moon respectively, from capricorn to cancer one part another one is from cancer to capricorn.

By tredition star , and their constellations ,Yoginis, Pithas,planets, all are devided and they follow the orbit of the sun according to Thidhi[Daily arc of Moon] ,so all these are her manifestation. Treditionally the Sign lords are had some group of stars, the Yoginis also caliculated as praportionately to the constellations and palanets.By this method all Brahmi yoginis, constellations like Aries [Mesha],are the form of Tripura only .

In Isvara Pratyabhijna- [2-1-3];
"Time in reality is nothing else than the succession, observable in the movement of the sun etc., in birth of different flowers and in summer and winter."
pitha also indication of 51 sanskrit alphabet. This is her first manifestation who ownes the freedom to create the entaire Universe.

In Isvara Pratyabhijna- [2-1-5]; also conforms this-
"The Lord makes the spatial succession manifest by means of variety of manifestations of bodies (Murti vaicitrya) and the temporal succession by means of manifestation of the variety (of forms) in action (Kriyavaicitrya)."
-The sixfold division of the root passage (Shadadhva) is nothing but a vibration of the Godly dynamism**.**Tantraloka [3-36] conferms A-section-1-For functional manifestation "kaladhva" [Time-root passage]said .2-For formal manifestation Deasadhva[spatial] 3-Bhuvanadhva[Universal];
B- section-4-Varnadhva[letter];5-Mantaradhva;6-padadhva[word]said.Totally six root passages are mentioned. Each three Adhva again sub devided in to
groups like-Sthula[Gross]-Sukshma[Subtle]-Para[Trancendental].

By lordship of all those -she called as "Mantramayi". Mantra word indicates the seven Sivas [Siva-Mantra Mahesvara-Mantresvara Mantravidyesvara-Vijnanalkala-Pralayakala-sakala] So she is manifesting from Siva to Sakala[Limited self-consciousness].
Devim= this word indicates the oneness with Parama Siva and shining as Supreme consciousness.
Noumi= i am saluting with self bounded limited consciousness , and also- i

am merging with devine consciousness . some says-By saying Ganesha word; Ga kara is the third letter in Kavarga.It indicates the single central triangle, but it is not so , because that triangle is already indicated by "Svami" word, so this type of other's interpretation is futile.

"Malini Vijayottra"[1-31] ; conforms that mind is the lord of ten organs , that Ahmakara is three types.1-Taijaea;2-Vaikarika;3-Tamasa, the mind born from Taijasa , the power of knowledge resides in Taijasahamkara,the power of action resides in Vaikaraikahamkara,and lastley the power of matter resides in Tamsahamkara.organs are called as Aksha, the mind is Akshesa [Lord of organs].the Sanskrit 51 alphabet also
called as Aksha [A to Ksha].

The Matruka had spread upto Sahasrara.To that extant the mind will work, after that in Unmana state the mind will dissolve. Thus,the mind is the lord of intellect and sense organs group, Ganapathi day also signify the two sixteen petalled chakras ,viz..Ganapatis are well known as 32 forms.How the Ganesha word able to convey this type of meaning?there is much more to say, lord of Ganas is Ganesha, this indicates two 16 petalled Chakras. so enough to this extant.

Ganeshas are eight and Planets are eight and stars are twenty seven. Then how nine Chakra-kalas are indicated?But some other schalors are eager to interprete like this - "Ganesha word a clue for nine ,1-by lordship,2-by letter, 3-by counting first and formost in Nandi Gana,4-by lordship of Akshadik,5-by Ganapati day, 6-by lordship of knowledge,7-by krama and akrama,8-by lordship of Gana, 9-by lordship of

loka.Grahas[Planets] also nine in predictive part of astrology,Rahu-Ketu are Chayagrahas [Northern and suouthern nodes of the earth].Sun-Moon-Mars-Mercury-Jupiter-Venus-Saturn-Rahu-Ketu, are nine planets." But, all this is very hard to listen [Karna katu prayam].

Thus, the Ganesha's counting and 43 Kona [Yoni] commentery also not correct, it is like, half eating the leavings of others.[Arthocchishta prayam] ,leave it. Mahaguru Utpaladeva says in Stotravali- "Salute to siva, who is cause of the world,and also avert of the world,who is form of world and also not attached to the world".With her freedom and power she can do anything which is not possible to do.

I salute Mahadevi, who is the 51 sanskrit alphabet and highest of all.She is the pacifier of bondage of the dangling of the time. Time is devided from truti-lava-nimesha- to ineffable [para] .but Devi is above all these criteria,she is eternal,not calicutable ,all these different time manifestations will pacify with her grace.

Isvara Pratyabhijna- [2-1-6]; conforms this- "The variety of manifestations of forms, which is the basis of (the idea of) temporal succession in all things, shines to the limited subject only, such as "sunya". It does not shine to the universal subject, whose light is eternal."

Enough with all these limited -self-consciousness cravings. Isvara Pratyabhijna- [4-1-12] says ; "He, who has realised his identity with the universe and knows that all that is manifest is simply his glory, is the Highest Lord even when the determinate cognitions are still arising."

So i am saluting, that Mahadevi, who has manifests with her own power and undiscerned para-samvid ,and also she can do any impossible deeds with her freedom. Who attained the siddhi in single letter of the Mantra , will eager to compete with the Sun, the Garuda, the Moon,

the God of Love, Lord Shankar, the God of Fire, and the Vishnu. //3//

Lord Vishnu got the attractive body [Mohini] by being worshipped the Trailokya mohana Vidya.[V.M;4-67]

Wrong interpretation

Then objection follows like this - If the single letter is able to give siddhi, then why should we resite all these 15 spells and worshipping three chakras ? .as like as " a stem of a pumpkin" maxim, means-after getting the full yielding state of a pumpkin , there is no use of the stem ,which was the cause of the growth of the pumpkin . Like that - here, if siddhi attained with single spell, then what is the need for worship of three Chakras or reciting of 15 spells ? ; No - not like that, because that siddhi is not complete .Some commentators said like this-

Agni had ten kalas, Sun thousand, Moon sixteen, Garuda ten, Madana ten, Vagisa ten Sambhu hundred rudra, and Vishnu ten avataras, like this geues for Brhma etc……. By having worshipped on three charkas [Ten-Ten- Fourteen petalled chakras] ,the adept will gain three types of siddhis. But this type of commentery is tricky and fraud [Aalajaala prayam;Aalam=Fraud;Apte Sanskrit-English DictionaryPart -1; 357 page], because the ten kalas etc.. Are not able to form the Devi's threefold personality ?

From Sun to Vishnu seven gods are benificial to bestow the seven highest qualities like - 1-brightnes-2-streangth-3-beauty,4-knowledge,5-purity,6-helping nature,7-brilliance, is not correct because of , to gain other than these qualities it requiers other gods ,so it leads to ad-infinitum.

This is againest to the yukti and also not in practice. Some are says like

this- In "Kalahallola" verse , by saying the sun and Garuda, the two syllabe and three syllable vidyas are indicated.

Thus, like *Viswamitra maxim* , sun- Garuda all these words re-create the Ka kara etc.. letters [Ka-Ha--E-Ma-Ii-La-Ra]. As like as the great Viswamitra seer created a replica of the universe for his disciple Trisanku king. But we should neither accept this nor reject . The vartikakara- [Gloss verse writer] of this V.M , also re-iterated of the process of letter's origination from several Gods. Enough this unnecessery thoughts.

Not only for adepts, the entaire universe had taken birth from this Matruka. So, I worship the Devi of all Devine goddesses, the great Shri Siddha Matruka, whose letters of the 51 sanskrit alphabet, like Moonlight adorn the three worlds.//4//

Veda also conforms- After sunset , Moon is the source of light, if both are not available then what is the light ? Then Emporer told "Vak" [speech] is the light.[Bruhadaranyakopanishat-4-3-5] In Vakyapadiya[1-128], the speach exists within and outside all living beings.

Consciousness can exists in all creatures only after it is preceded by speach. It is speech which prompts all mankind to activity. When It is gone, man, dumb, looks like a log of wood or a piece of stone.

"The entaire Universe will become Dark, if the "light of word"

would not been ilumine the world. In Isvara Pratyabhijna- [2-3-16]; Now how can this means of right knowledge be of any use or possibly apply to the Lord, who is pure consciousness,ever shine and eternal?How can that Lord, therefore, be himself reduced to the level of object of knowledge?"

She is knowble to the extraordinary means of

knowledge, and self established from primordial source. By all these means she is being called as Maha Tripurasundari-Matruka-Parasakti. Jiva [Self-consciousness] is above all means of knowledge, himself is paramesvara .[T.A.1-55]

O Siddha Matrika I salute you,Who is the great thread of the 51 sanskrit alphabet, from which is woven the three worlds, who extends
from the top of the head to the base of the spine. //5//

I salute to Maha Devi, form of the Utmost Bliss.Who is made up of the 11 adharas (in the body), the universe-seed, the source of the primordial triangle. From the top of the head to the base of the spine you are the Origin of the World. Who is the aggregate of the 8 letter-groups A-Ka-Cha-Ta-Tha-Pa-Ya-Sa, the primordial Source and resides in the head-shoulder-heart-backside-trunk-foot. and source of the bliss. Unfolder of the letter इ [e], refine of the essences, Most Ultimate One. //6-8//

That Matruka, Bhagavati manifested as Chit Sakti . That Chit is the Bliss. Veda also conferms as "Bliss is the form of Absolute Brahma"[Anando Brahmano Rupam] .So ,Chit and Bliss are joind playfully to create the Universe,that Iccha sakti is I kara. Tantraloka [3-94] conferms this- " Anuttara[A]; Aananda[Aa]; are employed in Iccha sakti[I]; and formed as a Triangle beautifully. that three Bijas jointely formed "Ae" [Eliventh letter- "Ato Gune" - Panini rule] ". -This triangle called as Bhaga [Yoni] a secret Mandala , resided in Viyat [Empty space], in this triangle three konas are called as , Iccha-jnana-kriya [Desire-Knowledge-Action]

Vartikakara [gloss-writer] also conferms-" Center of the eyebrow-lalata-head-armpit-neck-heart-backside-naval -genitals-trunk-are the places for Anga nyasa.But accutually nobody knows the real place of her,

eventhough , dipicting her form , for adept's meditational practice.

O Producer of Form and Formlessness! I salute you. The primordial One, of whom other gods and goddesses have no inkling. Who knows what and from where you creates? I worship You, the imperishable letter-form, from A to Ksha, O Devi, Supremely Auspicious Being. Brahma , Indra and other gods are not able to understand the rudimental cause of Tripura's form and her power. Because she is the form of "AHAM".//9-10//

A and Ha ;A is Anuttra, and first letter of sanskrit alphabet. Ha is the last letter of sanskrit alphabet.

If we make it Pratyahara then it become as Aha+bindu= Aham; all these three glows in samvit [Light of consciousness] ; and make the universe as manifestation. The only one form of Bhairava is "AHAM"-[T.A.3-207].

Then question arises , how it possible of "This"[Idam];it is due to the collision of letters, [A +Aa+ I, Samghattat] desire arises and creation follows,

Ksha kara is symbolic for Abundant wealth[Akshayam] "Ksha" kara also a mixed letter of Anuttar[A]- Visraga[H]- Ka-Sa- at once.

So it touches the total alphabet, and again it is being a single letter at the same time multi letter also.It's power could not be understood. This is " Ovalli" ,means - above the functional power of the mind,and called as "Unmana" state. She born from Adi Siva, that to, in indeterminative form, so she can't be able to determine.

Kulam means =Anakhyam. It can't be defined , like "ocean and ripple" maxim, arising from there and resting also there, as like as the ripple of the ocean arises in the sea and merges also in that same sea.

Agama also conferms -"Acctually The Siva has no desire, in Sakti

also no desire.But according to the natural phenomenon Paramesvari born.".thus, i am saluting that Para sakti , and i am merging with her.

Indication of Puja [Puja Sanketa]

I salute you ,the aggregate of the eight groups of letters, in whom the eight Little Mothers reside, I worship You, Great Lady of the eight siddhis which originate from the eight letter groups.//11//

By worship of Vasini etc... [Inner circle goddesses] itself is also a total Chakra puja. Now particulerly explaining the worship of Mulatrikona.

Worship of Mula Trikona

I am saluting to You Great Shree Tripura.Dwelling at the auspicious sacred Seats (Pithas) of 1-Kamarupa, 2-Purnagiri , 3-Jalandhara, and 4-Odhyana, the fourfold abode of the four Elements [Earth-Water-Fire-Wind].//12//

Abhinavagupta says "here every where the Aham word for "Bodha vachaka" [T.A.1-132] like that , Sri Tripura, Matruka , Maha Tripurasundari,is our well esteemed scriptural Goddess ever pervaded in four Pithas [Sacred seats] in four sides like a mine or a treasure ,with great compassion on mankind.
Even though may shade out in time frame , but she ever takes the form as "Siddha Yogini" and incarnate again and again.. So said like "*Kosabhutam*"= a mine, a treasure.

Siva says “At the last time of sadhaka he will become your children. Thuts why, in Kamarupa [Assam pitha] , she ever flouroshing nearly to the every sadhaka. This sloka indicateing eight and nineth Avarana Chakra worship also.

64 -Tantras

O Bhagavan! You revealed all Mantras and the best 64 Tantras to me.
64 Tantras are rated as first class catagory.

1 -Mahamaya,2-Shambhara ,3 -Yoginijala-shambhara ,4- Tattva;5-shambhara, 6-13; Bhairavashtaka - a) Asitangga
b) Ruru ,c) Chanda ,d) Krodha ,e) Unmatta ,f) Kapali ,g) Bhishana ,h) Sanghara ,14-21-Bahurupashtaka -the eight Tantras of the seven Matrikas and Shivadutis ,22-Jnanam;23-30;Yamalashtaka - a) Brahmayamala ,b) Vishnuyamala
c) Rudrayamala ,d) Lakshmiyamala ,e) Umayamala ,f) Skandayamala (Bhaskara substitutes Jayadrathayamala) g) Ganeshayamala ,h) Grahayamala , 31-Chandra Jnanam;32-Vasuki;,33-Mahasammohanam;34-Mahochchushya ,35- Vatula ;36-Vatullotara ,37-Hridbheda ,38-Matrubheda ,39-Guhyatantra ,40-Kamika ,41-Kalavada 42-Kalasara ,43-Kubjikamata ,44-Matottara ,45-Vinatantra ,46-Todala ,47-Todalottara 48-Panchamrita ,49-Rupabheda ,50-Bhutoddamara ,51-Kulasara ,52-Kuloddhisha ,53-Kulachudamani ,54-Sarvajnottara ,55-Mahapichumata ,56-Mahalakshmimata ,57-Siddhayogeshvarimata, 58-Kurupikamata ,59-Devarupikamata ,60-Sarvaviramata ,61-Vimalamata ,62-Arunesha ,63-Medinisha; 64-Vishuddhesvara.These are the scriptures above all these there are so many crores of scriptures.

O Lord you told all Tantras like Vina and Vinasikha Tantras of great knowledge, but inner core of all these, that sixteen syllable vidya was not explained.so ,O Sankara,Now i want to listen the names of the Chakras and the whole procedure completely, then Bhairava started to say the all

details of names along with Mudras[Hand gestures].

O, dear Devi, listen *"Nitya Shodasikarnavam"*. till, this was not revealed to anybody, because it is very hard to understand and follow. There are16 daily Goddesses called as Nityas. The first day goddess is, 1- MahaTripura sundari,2-Kamesvari,3-Bhagamalini,4-Nityaklinna,5-Bherunda,6-Vahnivasini,7-Mahavidyesvari,8-Duti,9-Tvarita,10-Kulasundari,11Nitya,12-Neelapataka,13-Vijaya,14-sarvamangala,15-Jwalamalini,16-Chitra. //13-27//

O Devi listen , the first Nitya, Maha Tripurasundari, by understanding this, the adept can able to do anything. //28//

Drawing method of Sri-Chakra.

Describing the Sri-Chakra drawing method in 15 verses ,from 28 1/2 to 42 1/2 verses. Previousely Bhagavan Siva told" listen MahaTripurasundari-Nitya", but now describing the method of drawing SriChakra. why this jumping? Answering- Without any saubstratum nothing is possible. So first , revealing the origin of sakti from Bindu-Nada etc.... thus, we can understand through Sri-chakra , which had the nine Avaranas from Bindu to Bhupura.It is a micro picture [Diagram] of macro universe. Encounter the sakti tiangle with another sakti triangle and then join with vahni triangle.//29//

Then expand the top sakti triangle. The Ashtara had the prominent for Srusti, [bahirmukha] ,the downward triangle called as sakti triangle. Upper side triangle called as vahni , prominent for samhara. In a perfect Sri-Chakra three points must be accurate in central, 1-Concentricity; 2-Equilateral 60 degrees; 3-Concurrency.

According to ***"śrī vāmakeśvarī matam"*** Jayaratha "Vivarana"

Draw two triangles upper-side , and down-side, interlinked. Down-side triangle will be called as Sakti,Upper-side triangle as Fire.Five down-side triangles are able to create the Universe. Four upper-side triangles are dstructive force.

So those are called as Srusti and Samhara krama worships. { Lakshmi - dhara, a reputed commentator of "SoundaryaLahari" holds that, in the *Sri-Chakra,* the five triangles pointing upwards are of the Sakti and the four pointing downwards are of Shiva and speaks of the construction of the Chakra as consisting of two different processes, 1-the Samhara-krama, from without inwards, and 2-the Srusti-krama from within outwards. The *Sri-chakra* of the Samhara-krama of Lakshmi-dhara can be obtained by turning the *Sri-chakra* recognized by this Vamakesvara-tantra upside down }. In all these methods ,will result in fewer and smaller errors. Correct drawing method of Sri-Chakra has given in appendix-1; Masters also said, as four Agni triangles and five sakti triangles.In central of the Chakra, worship the four dieties, as in order to the west,north,east,and south.[V.M.1-153]

The "*Yogasamchara*" also conferms the central black and red mandalas, and 16-12 petalled, Ashtara chakras are predominant for samhara.

Ashtara chakra is mainely *Samhara pradhana*,the central triangle is not devisable. So it is called as anakhya[Not nameble].The five sakti Chakras.

1-Sarva soubhagyakara; 2-Sarvartha sashaka;3-Sarvarakshakara; 4-Sarvarogahara;5-Sarvanandakara are the *Srusti pradhana*. Some schalors deviate at this point, but that is not countable, because that is due to the deferenc of another ressention of the text.

There are defferant methods to drawing the Sri Chakra,but learn from learned masters who are treditionally well versed. Like

fragrance in the flowers, oil in the seasum seeds, soul in the body, the Kula resided in inner core of all the scriptures.I am salute that Devi ,as Urmi-Bhogini-Kubja-Kulesvari-Jayadurga Sri Kalakarshini-Kundalini etc.....Roudri is the head of A kara[A letter], Vama is the face, Ambika is the shoulders, Jyesta is the weapon to A kaara. In "Sarva vira" and other books , some more other bijas also extracted, but no need to mention all these matters

Greatness of SriChakra

The greatness of Sri Chakra being explaining in 15 verses.An adept [Sadhaka] can attain following siddhis by the grace of Tripura with his constant practice of Mantra. Attraction - spellbounding - sabjugation of kings and ministers-liquidation-immobilization[tambala] - eradication of sins dissention[vidveshana] - increase of joy-health-wealth-success in all ettmpts- Longevity - knowledge - prosperity - victory on enimies - fame - liberation etc....

The effect of Srichakra is undescribable even in hundreds of crore kalpa years, such a great powerful upasana of Tripura.

Drwaing method of Sri-Chakra mentioned in "*Rasamahodadhi*" Draw a circle with three hasta radious, and devide into three equal parts then make it half vertically,and draw two padmas[chakras] and Dvara[door] . Take Brahma sutra[central, line] draw from south to north seven lines.Leave fourth sutra[line], central will be devider. one third part being left in third and fifth sutrasbextend the central part. Extend the first -second and third sutras .draw the line of all three up to the end of fifth line each two ,two sutras and triangle become six. with this method 14 and 10 petalled chakra will be formed etc …..etc…….

O Devi ,listen the procedure of worship 1-A group= Goddess is Vaśinī,2-Ka group= kāmeśvarī,3-Cha group= modinī,4-T group= vimale,5-Tha group= aruna,6-Pa group= jayinī, 7-Ya group= sarveśvarī,8-Sa group= kaulini, sarvarogaharacakrasvāminī, rahasyayoginī,by worshipping all these eight groups,the adept can attain siddhi and spellbound the whole world. //59-63//

There is no worship without spells[Bijas] So spells are being explained.

The 'Spells"[Bijas] of vasinyadi group.1-vasini=Blum;
2-Kamesvari=Klhrim;3-Modini = Nvlim;4-Vimala=Ylum; 5-Aruna=Jmrim;
6- Jayini=Halvyum; 7- Sarvesvari=Jhmryum; 8-Koulini=.Kshmreem. //64-78//

All these Bijas are eight, listen this Vidyangas.//79//

Listen .Hand purification Vidya, as a part of Anganyasa , Avahana Vidya, Asana Vidya,and also Mula Vidya.All these Vidyas are being expalined. The first 1-Vagbhavam= Aim,2- Kamarajam=Klim,and 3- is śasya tālavyasya antōmūrdhanyah= Sha, tasya antah= Sa; kasya ādij= visargah, aikārasya antah = ōkārah, tasyāpi antah = Aukārah; ēva; Sauh.//80-82// Then Aim-Klim-Souh, is for hand purification. ēkāraukārayōrmadhyē gatam = ai, kēvalam śunyam= binduh, tēna -aim ;mādanam= ka, śakrō=la, caturthasvarah= ī, ēvam-=klīm; śaktibījam vyākhyātam, ēvam- Aim-Klīm-Sauh

“Rudra Yamala” described the great letter as "KLEEM". //83-84//

Accoding to "Nityakula " hand purification Mantra is - Aim-Klim- Souh. "Rasa Mahodadhi" describes the Bija spell , for hand purification as - "Souh" ;like this; ojomadhyagatam =ai; jhōrdhvam= am, tēna=then aim , am-gamadhyagatam vahnipurāpēkshayā ka, va- ramadhya iti =la, ā-

ūmadhyam= ī, ēvam= klīm , va-hamadhyam- sa, ā-adhah stham= au, am-kamadhyam= ah, ēvam; Sauh. This Vidya called as Mahavidya of Yoginis and Kulavidya.By recitation of this Mahavidya sadhaka can attain everything.//85-86//

The Prastara of letters are given below, it is useful to pickup the Mantras according to old tredition, like "Rasamahodadhi" and "Nityakula".Above mentioned Mantroddhara can get easily , by using this Prastara chakra.

Ex- ojomadhyagatam = middle letter of O and Ja =ai; jhōrdhvam= am.

Prastara chakra for Mantroddhara

śivō= ha, māyā= ī, agnī =ra, ēvam= hrīm | ētasyā ādyāyām karaśuddhikaryā vidyāyā ēva na punarētadvikrutirūpāyā dvitīyasyāh kulavidyāyā ādērvāgbhavasya padē sthānē tamapāsya ētanmāyābījam yōjayitvā ātmāsanagatā vidyā kāryētyarthah |. ēvam= Hrīm-Klīm-Sauh |

This is the Asana Mantra[Calling for sitting] Shādhō ha, tadūrdhvam= ra, pinda iti ētadvarnadvayārabdhatvāt, ākārasya antah= ī, aukārasya antah= am, ēvam= Hrīm ||

For purification of hands,

2-"H-KLIM-H-SOUH" [Isvara Sivacharya]

3-Aim-H-Soum-Hrim [Sankara rasi]

Acctually the two Acharyas, Isvara siva and Sankarar Rasi are the Avatarakas [Propagaters] of this "Tripura" system in Kashmir, thus we know through Visvavarta , it was handed down upto this time ,being going on such Guru-Sishya krama .Srimad IsvaraSivacharya himself is the author of the "Rasamahodadhi", this is the well established opinian of ancesters. He is the abbot of "Sura Matha" founded by "Sura" minister of Avanti

varman, 9 th centu ry A , D. near Supayan.

5- Ha-saim-H-Saklim-Hssoum. Toya=va; Sakra=La; the fourth Sakti vowel= EE,combined all these become as =Vleem. Then

6-Hrim- Klim- Vleem.

rāntō =lō and va; | viparītasthitāviti vakāra ūrdhvamadhō lakāraścētyarthah | jhōrdhva= am, ūpūrva= ī, kāmabījāntadēśatō dattvēti tēna ādau māyā, tatah kāmarājastata idamiti || To invite the Devi this Vidya also useful.

7-H-SRAIM-H-SKLRIM-HSSROUH

Mula Mantra of MahaTripurasundari

Now listen the root Mantra of MahaTripura sundari. To express his love again saying " listen dear " Madanam=Ka; sakti=E; Bindumalini=I; Aindram=La; Aakasabijam=Ha; Jvalana letter= Ra; Maya=I; Bindveesvari=Anusvaram;Then it becomes as

1- "Ka-E-I-La-Hrim"

Being told this Vagbhava kuta now saying Kamaraja kuta,by adding Siva bijam=Ha; Madana letter=Ka; Indra bijam=La;Jvalanam=Ra; Fourthvowel=I, now it became as,

2-"Ha-Ka-Ha-La-Hrim"

In "AnandesvaraKalpa" mentioned like this - H-Ka-Hal-Hrim.Acctually all Pinda Mantras are non vowel letters [consonants Bijas] ,but that book was lost. So we follow the main road like tredition of our masters.

Mayabijam=Hrim ; Madanam=ka; Sakra=la; Chandrabija=Sa;Kevalam=Ha; then it becomes Hrim-Ka-La-sa-Ha. But this Mantra's utterence should be in Srusti krama,then it will be like this;

3-Ha-Sa-Ka-Ha-la-Hrim

O dear Mahadevi ,This is the Maha Vidya of Maha Tripura sundari , which will spellbound the enataire universe.

Ka-E-I-La-Hrim-Ha-Ka-Ha-La-Hrim-Ha-Sa-Ka-Ha-la-Hrim
Center of A and Kha is=Ka; center of Ai=E; tpo of Aha=Ii; end of Ra=La; Under letter of Sha=Ha, end of Ya= Ra;Maya=I; this is called as Vagbhava. Ka-E-I-La-Hrim. "Allata" also confermed the Vagbhava bija for Anga nyasa, "Sankararasi" follows Kamaraja[Klim] . Some masters are selling the Mantras for earning money and self-pride,they are againest the practice of treditional rules. Enough, the discussion about those bloody masters.

Adept's dress code and rules.

Adept should wear red clothe, red ornaments ,red flower garland,red sandal paste, and kumkumam,sit on red carpet, mouth should fil with scented pan. That prayer room[Puja gruha] walls also should be red colour coated,totally his personification should be as like as Tripura,
mind should be with strong determination, then he should start the worship.//103-105//
Where this Sri-Chakra has to be drawn , and how it to be?
answering this- Clean the ground and decorate with flowers-SindhurKukuma and agarbattis, then draw the Sri-Chakra beautyfully in well shape without any flaw.//106-108//
Meditate puratraya with three Bijas ,then perform the hand purification and Karanyasa.//109//
The puratraya is 1-Guhya;2-Heart;3-Middle of the eye brow.
not vak-mana-kaya[speech-mind-body] Do nyasa with MulaMantra. on naval,heart,and face. Our grand masters also told that above the same.

According to one rule, "the meaning is more powerful than the text [pāthakramādarthakramō balīyāniti] so our masters told ,this nyasa should perform after the anga nyasa. Next, give the Asana [

Chair to sit], Atmasanam;

2-Chakrasanam, 3-Sarva Mantrasanam, 4-Siddhasanam.//110//

Next perform the self-protection with Shadanga Nyasa by uttering MulaMantra

Next perform the Anga Nyasa on eight places of the body 1-Sikha,2-Lalata,3-center of eye browes,4-neck,5-heatr,6-naval.7-genitals,8-foot. we should not apply the rules of another scripture, because it leads to ambiguity, reletively it will become ad-infinitum//111-112//

Prayer of Maha Tripura Sundari

Sadhaka should meditate on the central of the Sri-Chakra with this Stotra

Liturgy of Maha Tripura Sundari [Stotram]

tatah padmanibhām devīm bālārkakiranārunām |
japākusumasamkāśām dādimīkusumopamām || 113 ||
padmarāgapratīkāśām kumkumodakasannibhām |
sphuranmukutamānikya kinkinījālamanditām || 114 ||
kālālikulasamkāśa kutilālakapallavām |
pratyagrārunasamkāśa vadanāmbhojamandalām || 115 ||
kimcidardhendukutila lalātamrdupattikām |
pinākidhanurākāra subhruvam parameśvarīm || 116 ||
ānandamuditollolalīlāndolitalocanām |
sphuranmayūkhasamghātavitatasvarnakundalām || 117 ||
sugandamandalābhoga jitendvamrtamandalām |
viśvakarmādinirmāna sūtrasuspastanāsikām || 118 ||
tāmravidrumabimbābha raktosthīmamrtopamām |
smitamādhuryavijitamādhuryarasagocarām || 119 ||
anaupamyagunopeta cibukoddeśaśobhitām |
kambugrīvām viśalākshī mrunālalalitairbhujaih || 120 ||

raktotpalasamākāra sukumārakarāmbujām |
karāmbujanakhadyota vitānitanabhastalām || 121 ||
muktāhāralatopeta samunnatapayodharām |
trivalīvalanāyukta madhyadeśasuśobhitām || 122 ||
lāvanyasaridāvatākāra nābhivibhūshitām |
anargharatnaghatita kāñcīyuktanitambinīm || 123 ||
nitambabimbadviradaromarājyaparānkuśam |
kadalīlalitastambhasukumārorumīśvarīm || 124 ||
lāvanyakadalītulyajanghāyugalamanvitām | *
namadbrahmaśiroratnanirghrustacaranāmbujām || 125 ||
śitāmśuśatasankāśakāntisantānahāsinīm |
lauhityajitasindūrajapādādimarāginīm || 126 ||
raktavastraparīdhānām   pāśāmkuśakarodyatām |
raktapadmanivistāmtu raktābharanamanditām || 127 ||
caturbhujām trinetrām tu pañcabānadhanurdharām |
karpūraśakalonmiśratāmbūlāpūritānanām || 128 || *
mahāmrugamadoddāma kumkumārunavigrahām |
sarvaśrungāraveśadhyām sarvālankārabhūshitām || 129 ||
jagadāhlādajananīm jagadrañjanakārikām |
jagadākarshanakarīm jagatkāranarūpinīm || 130 ||
sarvamantramayīm devīm sarvasaubhāgyasundarīm |
sarvalakshmīmayīm nityām paramānandananditām || 131 ||
mahātripuramudrām tu smrtvāvāhanarūpayā |
vidyayāvāhya subhage namaskāraniyuktayā || 132 ||

Meaning-Then one should meditate on Devi, resembling a lotus, like the early morning rays of the Sun, like a Mandara flower or a Dadimi[pomegranate flowe], red as a ruby, or like soffron dissolved in water,

adorned with a bedazzling jewel in Her diadem, and by a dense mass of small bells, Her mouth, like a line of black bees, amidst beautifully curved red lips, the circle of Her face like the dawn or a day lotus, a curved half moon of nectar on Her forehead, Her eyes like bows, and a beautiful brow, 0 Parameshvari.

"Her eyes are moving playfully to and fro, filled with joy and bliss, the roundness of Her cheeks surpassing the curve of the lunar crescent. The slender line which is Her nose is like a beautiful wanton shoot. Her upper nectar like lip is of the red effulgence of copper or coral. Her smile is sweeter than honey, the quintessence of love. Her very beautiful chin is endowed with all beauty.

"Her neck is shell-like, She has large, open eyes, arms as graceful as lotus stalks. Her hands equal in appearance very beautiful red lotuses, and Her nails are brighter than brightness itself. Her rising breasts uplift a slender pearl necklace, which resenbles a shower of nectar on them. Her truly beautiful belly is adorned with three lines

"Her charming begemned navel is like a stream. The roundness of Her hips is like a precious jewel, She wears a girdle of pearls, and has beautiful buttocks. The circle of Her buttocks is cleft by a line, Her hair like royal elephant goads. Isvari, Her very beautiful thighs are like two beautiful plantain stems. Her two lovely legs are like two charming plant stems. Her unblemished lotus feet are like the crest gem of Brahma.

"Her redness surpasses the redness of the China Rose, vermilion, or the pomegranate flower. She is clothed in red garments, holding an effulgent noose and a goad. She sits on a red lotus, and is adorned with red gems. She has four arms and three eyes, and She holds five arrows and a bow. Her mouth is filled with various pieces of betel mixed with camphor.

"Her beautiful gazelle like body, smeared with red powder, is the vanquisher of the God of Love. She wears the most beautiful kind of clothes, and is adorned with every kind of precious gem. She is the Mother Who gladdens creation, the cause of happiness in the world, causing all love in the world, creating the world, the Devi made of Mantra, great good fortune Sundari, consisting of all wealth, eternal, supremely blissful, joyful." - //113-132//
[tr' of dhyana verses excerpted from saktisadhana]
Show the hand gesture[Mudra] of Maha Tripura Mudra to invite the Maha Tripurasundari. It should be used at the starting of puja,another name of this Mudra is Trikhanda Mudra, There is no worship without Mantras.So describing spells and their places. Hrim-Srim; these are the places and respective goddesses. Brahmani in west;Mahesvari in north; Indrani in east; Koumari in south; Vaishnavi in north-west; Varahi in north-east; Chamunda in south-east; Mahalakshmi in south-west.//133-137//

1st Avarana Puja

Puja should start with this hand gesture [Mudra] of "Trikhanda" . In this method no need to invitaion of the Goddess, so adept [sadhaka] can start the Puja. In this first Avarana called as Trilokya Mohana chakra and Prakata Yogini

is the goddess name. In this Chakra the eight siddhis namely Anima, Mahiama,etc...are residing here. In this Avarana [Enclouser] having three lines in square shape [Prakara] so sadhaka worship eight Siddhis Anima-Mahima etc.. in first line, and in second line worship eight Mothers like Brahmani etc....

In third line worship the sarvaSnksobhni.

Utter these two spells- Hrim- Srim, call the goddess in nominative case,

then worship with accusatice case. worship the eight Mothers ; 1-Brahmani in western side,2- Maheshvari in northeren side, 3-Indrani in eastern side, 4-Kaumari in southern side, 5-Vaishnavi in north-west, 6-Varahi in north-east, 7-Chamunda in south-east and 8- Mahalakshmi in south-west. It is the worship of Tripura Devi, worship of Chakresvari[Goddess of Chakra means Yogini] should worship both sides of every Avarana and show the concerned Mudras.

Example- In this first Avarana , Hrim-Srim Brahmanim namah.show the 1-Sarva sankshobhini Mudra.

2nd Avarana Puja

Now describing the second Avarana, sarvāśāparipūraka chakra- worship at 16 petalled Shodasara. Chakresvari is Tripuresvari.guptayoginī, Sadhaka should worship with left-hand path.

1-kāmākarshinī,2- buddhyākarshinī,3- ahamkārākarshinī, 4- śabdākarshinī,5-sparśakarshinī, 6-rūpākarshinī,7- rasākarshinī, 8-gandhākarshinī, 9-cittākarshinī, 10-dhairyākarshinī, 11- smrutyākarshinī, 12-nāmākarshinī,13-bījākarshinī, 14-ātmākarshinī, 15- amrutākarshinī,16- śarīrākarshinī,

3rd Avarana Puja

Now describing third Avarana , sarvasankshobhaka chakra, Chakresvari is Tripura Sundari.svāminī guptatarayoginī, 1-anangakusum at East,2-anangamekhala at South, 3- anangamadana at West ,4- anangamadanātura at North, 5- anangarekha at South-east,6- anangavasinī at South-west,
7- anangāukuśa at North-west,8- anangamālinī at North-east,

4th Avarana Puja

Now describing the fourth Avarana- sarvasaubhāgyadāyaka chakra,14 petalled Chakra, Goddess is Tripura Vasini,

1-sarvasankshobhinī,2- sarvavidrāvinī,3- sarvākarshakari, 4- sarvahlādinī,5-

sarvasammohinī, 6-sarvastambhinī, 7- sarvajrumbhinī,8- sarvavaśamkarī,9-sarvarañjanī, 10- sarvonmādinī,11- sarvārthasādhike,12- sarvasaparipurani , 13-sarvamantramayi,14-sarvadvandvakshaymkari,

5th Avarana Puja

Now descibing Fifth Avarana , "sarvārthasādhaka" ,Chakresvari is TripuraSri chakra worship as follows- 1-sarvasiddhiprade, 2-sarvasampatprade, 3-sarvapriyankarī, 4-sarvamangalakārinī,5- sarvakāmaprade,6-sarvadukhavimocanī, 7-sarvamrutyupraśamani, 8-sarvavighnavināsiniī, 9-sarvāngasundarī, 10-sarvasaubhāgyakārinī. "Rasa Mahodadhi" says worship should start with Hrim-Srim bijas[Spells] in first Avarana,and from next onwards join the 16 vowels to that spells.

Our masters said ,without the mentioning of the names of Chakresvari should be worshipped.

6th Avarana Puja

Now describing sixth Avarana ,sarvarakshākara chakra. Ten petalled chakra. Chakresvari is TripuraMalini.Yogini Nigarbha yogini.

1-sarvajñamayi, 2-sarvaśakti, 3-sarvaiśvaryapradāyinī, 4-sarvajñānamayī,

5-sarvavyādhivināśinī,6- sarvādhārasvarūpe, 7-sarvapāpahare,

8- sarvānandamayī, 9-sarvarakshāsvarūpinī, 10-sarvepsitaphalaprade, worship with left-hand method, if adept is right-hand follower then worship with red flowers.

7th Avarana Puja

Now describing seventh Avarana ,it is eight petalled chakra, sarvarogaharacakra, goddess is Tripura siddhi ,

yogini is Rahasya .worship these eight goddesses. 1-Vasini,2-Kamesvari,3-Modini,4-Vimala,5-Aruna,6-Jayini, 7-Sarvesvari,8-Koulini .

8th Avarana Puja.

Now discribing eight Avarana Chakra, Goddess is Sarvasiddhimayi,
Yogini Ati-Rahasya yogini.Worship four sides in central, means outer side of
inner triangle and Kamabana [arrows of cupid] - Bana [bow] -Pasam[ ]- Ankusam [Jambha-Moha-Vasa-Stambha]. It is the worship of Tripura weapons.

9th Avarana Puja

This is Sarvanandamaya Chakra.Here Goddess is Maha Tipura Sundari, Yogini Parapara Rahasya yogini. Total central of Sri-Chakra a single triangle is the ninthe Avarana. Worship with Mula Mantra. Upper kona is Kamesvari, right kona is Vajresi, left kona is Bhagamala, in centre Tripurasundari//161-162//

Acctually from one to seven [1-7] Chakras are called as Chakresvari, eighth and nine Chakras also should be worshipped with Mula Mantra, "*Sri Devi Panchasatika*" also conferms the same worship as like as srusti and samhara krama worship.There is no contradiction.Eighth chakra for Tripurasundari, the Sarvanandamaya ninth Chakra "Maha Tripurasundari" should be worshipped in the central of eighth chakra."Rasamahodadhi" also conferms this as [prāntakramasamanvitām]. The MahaTripurasundari should be worshipped as monostic absolute-Para consciousness [Adviata bhava]

1-Animā,2- laghimā,3- garimā,4- mahimā,5- īśitva,6- vaśitva, 7- prākāmya, 8-sarvakāmasiddhi,all these can be attained by worshipping of eight Avaranas, and lastely by worshipping of ninth Avarana ,adept can attain the Rasa siddhi and liberation.

After the Avarana worship sadhaka should perform 'Tarpana"[water oferings] with devotion , and lastely offer the Naivedya.[Food ofering]//163//

Next that sadhaka should show the ten handgestures, [Sankshobhana to Yoni mudras] and meditate on MahaTripurasunadari.//164//

"Rasamahodadhi" says- this worship is mainely for Rasasiddhi.In our Tripura cult "Bhukti"[Physical pleasure] also atainable along with "Mukti" Para nishkala form of Devi ;-Bindu is face; under that two brests; under that "saparartha",.Bindu is the combined form of Siva and Sakti, this is un-devidable, and un-explainable "para tatva" 36 catagories of universe is the resting place, so sadhaka should meditate on this bindu//165//

Klim -Srim-Hrim spells are the abode of Bhoga and Moksha.

Sadhaka should think as ,his body itself is a "Nishkala tattva"

After the worship of Tripura , sadhaka should show the Yoni Mudra and say "Excuse me" ,and then leave it to the compleation.//166−168//

Thus,in the Sri Rajanka Jyaratha's Sri Vamakesvara "Vivarana" The ***first patala*** is completed .

Second Patala

Lord Bhairava explaining the result of this worship.

various types of this ritual will make agitaion to the village-town-or country. By mentioning the town, village it is indicating without any other's help sadhaka can do anything. What is agitation? means ...
Beautiful ladies who had well shaped trunks will rush to sadhaka with firing lust from far place, like “ants gather to eat bone-marrow, eventhough it was protected by a hard bone“. Will it happens by doing worship itself ? no, it will happen by doing one lakh times recitaion of the Mantra.

If sadhaka is not satisfied with that, the damsells of pathala, will rush to him by doing another one lakh times recitation.
Even though if sadhaka is not satisfied with them, by doing three lakh times recitation devine nymphs will come to him. and sashaka can agitate the three worlds.//1-6//

Rituals to attract the desired person

1-Now describing Yantra[Diagram] ritual.First draw Sri-Chakra and place a doll, and write the name of the desired person.Then think as that doll is burning, while reciting the Mantra. After that that the desired lady will rush to the sadhaka's perusal.At the time of Mantra recitation sasdhaka should wear red dress and that doll slo should be in red colour and decorated with red kumkum and saffron.//7-10//
2-Offer the red eatables and worship with red flowers and add the name of desired lady while chanting the Mantra, and show the YoniMudra. The desired lady will rush to the sadhaka and stay with him as like as a servent.

3- Write the name of the desired lady in the central of Sri-Chakra,and show the yoni Mudra, that lady will rush to the sashaka's perusal.To attract the Yakshini-Gandharvi-Kinnari-Devine damsell- Siddhakanya-Nagakanya-Vidyadhari-Apsarasa etc....this is the same process.

By recitation of "Klim" sadhaka can attract any type of ladies..//11-15//

4-Mix the Gorochana-saffron-sandal paste-equally ,then recite Mantra 108 times, then wear as Tilaka.After that whom he sees or touches or talks, that person become a slave tothe sadhaka.

5-Like that, take flower or fruit - sandal paste- drink-or clothe, then recite 108 times ,and send to desired lady or person , immediately attract that person. This is called as Hatakrusti [speedy attraction] It never fails.//16-19//

6-Another mathod also revealing. In a lonely place write a picture of desired lady on ground with Gorochana colour fully,then add the name -gotra with "Krom" Bija.Write "Klim" bija at all joints of the body.Then sit againest to that picture show the "Samkshobhini" Mudra. and recite the Mula Mantra 108 times.

Then that desired lady will rush to the sadhaka with lustful heart ,un bearable pang of seperation , and love from far place eventhough it may be 100 yojanas.//20-30//

Protective Diagrams

Now describing protective Diagrams.Draw the Sri-Chakra on Birch-barkn leaf [Bhurja patra] , or copper plate, write the 51 Matruka [sanskrit alphabet] around the outer place of sri-chakra with gorochana and saffron. Then wear it to the shoulder or neck .It will protects from all evil forcess and planetary malfic influencess.If in that Diagram write the sadhaka

name along with desired person's name , then sadhaka will spell bound that person and entaire soseity also.//31-34//

Another method is- Draw sri-Chakra and write "Kilm" bija in center, and encircle with desired name with every letter, and above that write Matruka in circle shape.After recitation of 108 times and put golden amulet and wear to the shoulder ,that will protect the sadhaka.//35-36//

This amulet can be wear at any place on the body.It is useful to attract the sorrounding peoples also. Spellbound the officers ,enimies, dakini,sakini, and evil spirits also.//37-39//

The above said same sri-Chakra , if burried at the center of the cross roads or four corner placess ,then entaire town will be under controlled to the sadhaka. If the sadhaka would think the place of forest, mountains, towns in the center of the Sri-Chakra as burning state, the sadhaka will win that land and become a king.[or win in elections].

If sadhaka will meditate on the Sri-Chakra in 6 months, he will become like cupid and attract everybody. sadhaka can eradicate any type of poison with his looks itself, can cure anytype of fevers with his touch. If worshipped in the night time with red sindhura, ladies will be attracted from far placess.//40-45//

By worshipping of Sri-Chakra's sides ,the sadhaka will gain from that side. Write his own name, and town name, jointely with Mula Mantra in center with Gorochana-aguru-kumkuma on bhurja patra, and thenburry under the earth, or wear to neck - hand or shoulder. Sadhaka will be the lord of that land ,or gain from that land.

To make the agitation to a town ,sadhaka should write his name and town name combined with Mantra in the Sri Chakra on Bhurja patra with Gorochana-Agaru-Saffron mix.{ Gorochana means= The bile

stones found in gall bladder of a cow } and then bury under ground. or wear to shoulder- neck or to wrist.//46-49//.

Another one parctice is -Write the name of the praposed person on Sri chakra with the mixture of these 7 ingredients [Milk of Arka plant= saffron-juce of datura [thorn-apple],Gorochana,laksha,musk] and then wear it to above mentione places.It will protect the wearer from demons-thieves-Dakine and enimies.There will be no fear from opponents sorcery. accidents and untimely death[Apamrutyu] //50-54//.

In the center of the triangle write the name of desired person with gorochana, kumkum and worship the Yantra[Diagram] ,that person will become slave within one week.//55-56//

Write the name with yellow colour ink in eastern side, then the desired person will become dumb eventhough he may be a king. Write the name with Mahanila rasa [blue colour ink], and being burned in fire and wear it to the shoulder to facing of south,the desired person will be d--- .//57-58//

If the diagram having been wet with the dung of buffelo and horse ,and urine of cow, then put in the middle of fire, it makes enimity [vidveshsnam] .//59//

Write the name of the desired person on the crow quill with gorochana, and hang it upper side of a pole , that desired person will be drived away from his place with digustion.//60//

Write the name with the mixture of milk-laksha-gorochana-mahanila rasa-then wear it to the shoulder, all four caste people will be under controle.

If it put in the water abundant food grains will be abtained.//61-62//

If the same above diagram think as burning, agitate any body within seven days. All sins will be eradicated with the worship of Sami-Durva-Asvattha-Arka leaves, If worshipped upto one month seven lives sin will be vanished.//63-65//

Write with red sindhura being faced to east and worship being faced to north, then desired person will be dumb founded.//66//

Write with gairika [one kind of mineral] and worship being faced to west , then entaire world will be spell bounded.//67//

If written with black ink or charcol ,and sadhaka worshipped in being south faced the desired person will be out of power of his Mantra sakti.//68//

Write with gorochana and put in milk pod will make spell bound power, if it put in butter milk , make it vidveshana[enimity in friends]. if it put in fire it make destroy the enimy.//69-71//

The worship also deffers according to the time and place. In cross roads ,lonely placewrite Chakra with sindhura.Write the whole Matruka and worship in the night time in Kulachara style, sadhaka will gain Khechari siddhi.//72-74//

Kulachara means Advaita bhavana [Monoistic feeling] Worship also can be done at mountain and under a single tree. Worship on black-fourteenth day at burrial ground, sadhaka will attain various powers like,paduka-sword,Bhetala- Anjana-chetaka,Yakshini etc...Any power [siddhi] which has existed in three worldsn,that can be atained easily by sadhaka in a short time.//75-78//.

Thus,in the Sri Rajanka Jyaratha's Sri Vamakesvara "Vivarana" the second patala is completed.

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Third Patala

In previous patala 2-13 told as, being folded Yonimudra etc....,in this juncture Devi asking- O Lord you mentioned the Mudras [Hand gestures] but not explained the vividley, so tell me how to do those Mudras.

Now Lord Bhairava answering . O Devi listen ! by showing these hand gestures. Tripura will appear to sadhaka with pleasant mood.//1-2//

Traditionally right hand and fingers is taken to represent the ***prakasa*** principle and the left represents the ***vimarsa*** aspect of the Brahman principle.

Mudras are to be taught by the Guru and they may differ as per sampradaya (*sampradaya bheda).*The presentation of these *mudras* are as per Ananda Bhairava and Bharathi Sampradaya[Tredition]

Describing Hand gestures [Mudras].This first "Trikhanda" mudra should be used to invite the Goddess Tripura.//4//

1- Trikhanda Mudra-Turn both hands as Anjali bandha ,and make as svastika both ring fingers and both index fingers turn inward .Little fingers show downward and both middle fingers joint then show upward, and both thumbs joint thenshow upward, its look like a triadant.

Trikhanda suggests the three parts of *Srividya* mantra, signifying the principles of the Sun, the Moon and the Fire. The *mudra* also is an invitation for the rays of light of the all pervading principle of *vimarsa-sakti* (*avarana-*

sakti) of the celestial mother (*chidrupi)* that manifests as *brahma-visnu-rudra-isvara- sadasiva* performing five celestial duties of *srishti-sthiti-samhara-tirodhana-anugraha.Sarva-anandamaya* enclosure, the central point of ***Sri Chakra*** (Kendra *bindu*) is to be perceived as the smallest circle with immeasurable diameter, the essential property of a circle is in terms of forming 360 degrees at the centre, thus making this enclosure as the perfect symbolic abode for the supreme- Empress (*srimaharajni*) in ***Sri-Chakra.***

2-This sarvasankshobhakaririni mudra is presented by joining and bending, the bending (tarjani) and middle (madhyama) fingers of both hands like danda [garland] and holding the remaining fingers closely together//5//

It is said that parameswari motivated parameswara to take up the task of universal creation (.Parameswari sristyonmukhena ksobhayatiti kshobhini.-Vishnu Purana).

The mudra-devi is perused as pervading the trilokyamohana enclosure (the deluder of three realms) of Sri Chakra."Dram" is the seed letter with which this mudra is identified.

3-This sarva vidravini mudra is presented by bendingand joing the little , ring and thumb fingers , and pointing the middle (madhyama) fingers of both hands and holding the remaining fingers closely together.//6//

Tripura is identified as the triad of *vama-jyesta-roudri*. While *vama* is the creative aspect, *jyesta* strives to sustain the universe that is created. "Drim" is the bija mantra of this mudra, which pervades the sarva-asaparipuraka (fulfiller of all hopes) enclosure of Sri Chakra.

Drim is the *bija* mantra of this *mudra*, which pervades the *sarva-asaparipuraka* (fulfiller of all hopes) enclosure of ***Sri Chakra***.

4-Trailokyakarshini mudra- Littel-ring-thumb finger tips touch mutually, and middle and ring fingers bend littele like ankusa, called as

Trailokyakarshini mudra. It attracts three worlds.//7-8//

5-Sarvavasankari mudra- This mudra is presented by joining and holding the finger tips of both the hands together ,and show middle finger as stright then both index fingers bend like Ankusa.

This is also known as *sarva-avesakari.* It represents the eminent effulgence within (*Daharakasa*) of the seeker experiencing *siva-sakti* union and equanimity. ***Blum*** is the bija mantra of this *mudra* extending the *sarvasoubhagyadayaka* (provider of all prosperity) enclosure of ***Sri Chakra***.//9-10//

6-Sarvonmadini mudra-Mutually opposit both hands pointing the ring fingers (amamika) , outer of that both index fingers bend like garland,thumb and middle fingers join with their tips.Anoher type like this-

[**This mudra is presented by joining and holding thumb (angustha), pointing finger (tarjani), middle finger (madhyama) and the little fingers (kanishtika) of both hands facing up and pointing the ring fingers (amamika) together**]

7-Sarva Mahankusa mudra-This mudra is presented by joining and holding thumb (angustha), pointing finger (tarjani), middle finger (madhyama) and the little fingers (kanishtika) of both hands facing up and bending the ring fingers (amamika) upwards together.***Krom*** is the *bija* mantra of this *mudra* extending the whole of *sarva-raksakara* (protector of all) enclosure of ***Sri Chakra***.This *mudra sakti* dawns on the seeker the incomparable effulgence of *vamasakti* (*vamat vama*; the *emitor* of cosmos).//13-14//

8-Khechari mudra-This mudra is presented by entwining right hand over the left hand and holding the hands sky ward and presenting sarva yoni

mudra//15-17//

Indecisive seeker may direct in his *nitya* and *naimittika* duties. By this *mudra* the seeker acknowledges the eminent aspect of *jnana-sakti* and dissolves all doubts impeding his spiritual persuasion.

By using of these mudras ,sadhaka will gain authority on Sakini-Dakini-Rakini-Lakini-Kakini-Hakini groups, and will be fond of those groups.//18-20//

We should not think as this is equal to "samaya mudra" as mentioned in"TantraRaja" Sadhaka should practice this mudras at either clean or un-clean place,either sitting position or standing position,either eating position or in intercourse, then he will attain Kechari siddhi [Jivanmukti].//21-23//

In practice of mudras virasana is the best to sit, and the Khehari is the life force of all mudras."Rasamahodadhi" also conferms this.

9**-Bija mudra-**This mudra is presented by joining and holding the fingers tips of both hands in a circle.[This mudra .sakti pervades and extends the inner most trikona (sarvasiddhiprada- bestower of all attainments) enclosure of Sri Cakra.]//24-25//

This *mudra .sakti* pervades and extends the inner most *trikona* (*sarvasiddhiprada*- bestower of all attainments) enclosure of ***Sri Chakra***.

10-Yoni mudra-This Mudra called as first Mudra.This mudra is presented by joining and holding folding both the little fingers (kanishtika) upwards, holding the ring finger of the right hand on that of the left hand and hold them with the pointing fingers(tarjani), joining the middle fingers (madhyama) and joining the thumbs (angushta) and little fingers (kanishtika) pointing downwards.Sarva-anandamaya (filled with all Bliss) enclosure of Sri Chakra is the abode of this

mudra-sakti. This is also known by the name kama kala. Kama suggests the proactive Brahman principle (sabala brahma) which is as slender as the (ikshana) with a resolve to expand; kala implies the infinite empirical universe unfolded from kameswara.Prakasa-vimarsa aspects of siva-sakti fill this enclosure.//26-27//

kutila means a little, index fingers also a little bit kutila [vakra=bend] These all mudras should be used in the worship of Tripura, as per the order Mentioned in the scripture. //28//

Thus, in the Sri Rajanka Jyaratha's Sri Vamakesvara "Vivarana" the third patala is completed.

Fourth Patala

Without the "Para-samvit" Advaita jnana ,the puja- Japa Mudra every thing is futile excersize. In that context Devi asking....O Bhagavan..you told all about Mudras, please explain me the practice every single letter and gross and subtle verieteis of laya in the body.//1-2//

O Devi listen! the great knowledge of par excellance.By having followed this, sadhaka will not fall in the samsara [birth and death cycle].//3//

Tripra is great power, first and farmost primordial source of manifestation of the universe, which had the two types as gross and subtle levels.Mother [Matruka= 51 sanskrit alphabet] of all creation of three worlds.//4//

Sakti is not seperatable from siva,it is her nature ,the

wonderful "paraham" is called as "Vimarsa".With her own wish to create the universe, she is manifesting with iccha-jnana-kriya, in subtle level she is called as Vama-Jyestha-Roudri, in gross level she is Brhma-Vishnu-Isvara.So Tripura is the Mother and Ambika.

Now questioning- If the only Para brahma is existing, world also arisen out of Avidya,then how it possible of creation in three fold manifestation.

Answering- No.. not like that .Tripura is the absolute of all manifestations, other than this there is nothing. Brahma and Vishnu are only functional powers to the universe. Here the Light of consciousness is the onle essence [Tattvam] , That is Prakasa [Siva] His vimarsa is "Tripura" sakti . Sakti manifests the world.

Otherwise no deference will be found between sentient and insentients. In Isvara Pratyabhijna also said like this - [1-5-11]; "Freedom is the very nature of the light of consciousness.For, otherwise, though reflection of the external objects be fallingupon it, yet it would be no better than insentient crystal etc."

Without power there is nothing any motion [Gati]

Sakta [Parabrhma] is filled with sakti [Power] , otherwise He will not be able to do anything.//6//

So , O Sive ! without sakti there is no name and home.If it is known , then no need to do anything. Every thing is Prakasa.Sadhaka's effort also to attain that sakti state[sakti dasa] then automatically every thing is possible.

In maditative state there is no desire , no mind and no motion. Meditation means objective oriented concentration, that is mainely non-

deferential phenominon. Generally people will enjoy in deference of verieties.That paraham sakti itself resting in light of consciousness, called as various names as Spanda-Sphuratta-Sara-Urmi-Hrudaya-Sadbhava-Sankarshini-Tripura.

That Para sakti with her own freedom to create the external manifestation , takes form as Kundalini, and omits the entaire world , as Vama power ,which was swallowed before.After that goes forward upto Kalagni state and stands as a line becomes Jyeshta.Again to create the world takes form as "Srungataka" [ ] and called as Roudri.//7-9//

All these three dhamas[houses] contained in 51 sanskrit alphabet ,and have been manifesting the world.Baindavi kala [srusti] posited in upper side, and ever showering ambrocia, under this Fire kala [Samhara] encircled with ferocious flames, in between them a bright siva contained with both and shines as beautiful andbliss.In there Moon and Fire are mutually joined.

Moon Avatara for srusti-Agni Avatara for samhara-Sun Avatara as madhyastha Like thus ,that parama sakti , is only one - Paramesvari. Tripura is the three fold power, as Brahma-Vishnu- Isvara.This is also called as Knowledge- Action- Will [Jnana-Kriya-Iccha]. //10-11//

Tripura creates three worlds,and functions creation-maintinence- destruction through Brahma-Vishnu-Isvara.It is also told as Parama-Eka-Paramesvari. She is not fallen from the position of "Anakhya" a form of Parama svarupa.She also told as Parama, Eka [only one] , Paramesvari.Trailokyam means concreate and abstract forms.She creates means as maxim like "Darpana nagara nyaya" [town reflected in mirror]. "Just as a city appearing in a mirror is nothing different from the mirror, but

appears as something different, even so the universe appearing in *chiti* is nothing different from it, though it appears as different".

She is called as Tripura , because she created the three puras [worlds]. She, having broken the Siva and Arka [Sun] mandala and rises from "Srungataka Pitha" [Muladhara] as Kutila form [curved] and make wet the Indu[Moon] mandala.Then She dwells in bliss, Kula yoshit[Kula woman] having left the kula and join with Purusha[Akula=Siva].
That is beyond description and qualities.//12-14//

Here, Sivarka mandalam=Prana; Indu mandalam=Apana; joyful by central flowing wine like necter=Udana; This Kundalini sakti goes upper side , as like maxim of "Dandahata Bhujaga" means-"When a serpent hit by a stick at his hood , it ferociousely attacks" .Like that, Kundalini rises and meats the Siva very speedily.

Then, that purified form takes the shape as srusti krama and joyfully having left the Kula bhava in samhara krama and join with Akula purusha[siva]. In that state, she becomes "Visvotteerna" [beyond universal] .

This Parasakti itself is Avyakta [un-manifseted form] ,when it manifested in to three forms, as Vyakta it is called in our cult as "Tripura".
//15-17//
Vagisvari is power of knowledge, and liberation. Kamaraja is the power of worldly pleasures, and active form.Sakti bija is the power of desire [this also called as Visha].

Three tattvas Moksha[liberation]-kama[worldly pleasure]-Visha[Desire] can be obtained through Vagbhava-Kamaraja- Sakthi worship.

Three spells vidya of Mahatripurasundari known from treditionally as remover of birth and death cycle bondage.If it uttered sins will be eradicated, if it recited vanish the un-timely death,if it worshipped all

poverty- disease-obstacles-grief-will be eradicated and bestow all prosperity and success.//18-20//

O Devi listen the practice of three spells[Bija traya] Sadhaka should wear white dress and worship with white flowers and offer white eatables like curd-milk-rice, and having followed the celibacy.//21-22//
After that worship sadhaka should meditate "Vagisvari".That bija rupa break the Brahma grandhi [Brahma knot= posited in muladhara] reach the tounge place as Dipa rupini[light form].

Brahma grandhi details

Under the genitals place called as Kula, center place called as Visha, root place called as Agni.Under the Agni , and upper place of Kula, center of the Visha is called as "Brahma grandhi. After the breaking of Brahma grandhi ,the sadhaka will become erudite schalor and eloquent speaker. Eventhough the sadhaka a dumb by birth or effected by abhichara prayoga [Evil ritual made by enimy] //23-26//
By grace of Tripura sadhaka will gain knowledge in grammer-logic-veda-philosophy- astrology-purana-mimamsa-tantra-rhetorics-prosody-magic-languages//27-33//

Sadhaka will able to understand the language of animals and birds, and writings of other languages, By worshipping and japa of Tripura with Kmaraja bija, sadhaka will attract the beautiful ladies, and get highest pleasures in Srungara.//34-37//

Here,the first stir is kamakala form is reddish like early morning sun rise colour, and like Bimbaphala [A kind of fruit like lip] ,like Dipasikha [burning flame]. Recite this bija and think in mind as that bija resides on sadhya women's yoni [vegina] , that lady will be come under

control.[4-42]

Sadhaka, whom he sees that lady either any kind or any caste will rush to the sadhaka's perusal.Devine nymphs- vidyadhari-kinnari-Yaksha-Naga-Siddha-ladies will be spell bounded.//38-41//

If sadhaka think Tripura ,in red colour like sindhura in heart , She gives attracation power.//42-43//

kāmastham kāmamadhyastham kāmōdaraputīkrutam || 45 ||
kāmēna sādhayētkāmam kāmam kāmēshu nikshipēt |
kāmēna kāmitam krutvā kāmasthah kshōbhayējjagat || 46 ||

Another ritual- It is very tough to follow.This 45-46 verses are very critical to interprete. The Jayaratha also particulerly mentioned in a special verse, that will be explained later.. In my opinian [Sampath kumr's] it canmbe interpreted in two ways.

1- Yogic interpretation ;2- Ritualistic interpretation.

1- Sadhaka should concentrate the Kama bija, [or Kuta] with samputa of saptadasi [In the form of ambrocia] and meditate for one second and then go to the Dvadasanta.

Think Paraskti [Tripura] is exiting from the eyes and entering in to the sadhaka's eyes.

2-Sadhaka in ecastacy state while in intercourse with Bhairavi. The primary stir of sakti started from genitals ,and get joy while staying in the center of vegina ,the eyes should be filled with joy of ecastacy, and stay in with out mind state.Think sadhya is exiting from the eyes and entering in to the sadhaka's eyes. //44-46//

The following is the order of the meaning of 45-46 slokas[Anvaya]

Kaamena= A primordial first stir of desire,
Kamastha= having stayed at Muladhara , and
Kama madhyastham Kamam= in central of yoni [clitoris of vegina] like crow's nose tip.
Kamah=Central prana sakti[wish]
Kamena=with "Klim" bija, and
Kamodara putIkrutam= added with saptadasi Mantra
Kamitam= desired object
Sadhayet= can be attained.

"Jayarataha" elucidating the verse greatness, in his own words.

āśrīdīpakanāthatō hyaganitairadyāpi vruttih krutā
yasyānyaiśca karisyatē guruvaraih svasvāśayaucityatah |
dēvi tvaccaranābjarēnuśaranah kāmasthāmityādika-
ślōkasyārdhayutasya tasya sukrutī kō'pyarthavittattvatah ||

Meaning- From Sri dipikanatha onwards up to this time there are so many un-numberable commentaters.[Vruttikaras] ,in future also there may be other commentaters according to their wish.

But O Devi , who surrendered to your lotus feet's dust ,could only be known the true meaning of the "Kamastham" sloka[46].

If it can be interpreted according to Yantra style [Diagramical method] , nothing is flaw. That also may be acceptble.

There are five Kama bijas , 1-Hrim;2- Klim;3-Aim ;4-Blam;5-Strim. In a sexagone , do samputi the name of sadhya with Hrim-Klim-Strim bijas, and write Tapana arrow [Dram] in outer konas [angles] , recite the five kama Mantra with Ankusa bija [Krom] ,then meditate or wear that yantra, sadhaka will agitate the world.

Sri"Kalyanavarma" commented like this- "In the center of the

sexagone "Blum" bija [spell] in outer eight "Krom" bijas should be written". Here "Jayaratha" attacking opponents very vehimentley as -

"Some plagiarist commentaters

somehow gained knlwledge from fore -fathers ,and with their little knowledge try to alert the text's meaning posing as schalors.It is also said-
A wiked person ever searches for other's flaws.All rivers end in in ocean , but no end for stupid person's talk.

Enough...

Now describing sakti bija sadhana [practice]

Sadhaka shoul meditate on his own body , from Dvadasanta to heart in srusti krama, again in reverse meditate from heart to Dvadasanta in samhara krama.Like this sadhaka should practice the meditation as entrence and exit method.//47//

By practice of this method,O Devesi ! sadhaka will become like Garuda , by seeing itself all serpents will be stunn.All types of poisions like sthira- krutrima- sankha will be eradicated. All dakini groups- Bhuta-Preta-Pisachas - will see the sadhaka as Trinetra [Siva], means sadhaka will terrify them..//48-50//

Here , in this context of Bija traya sadhana, other commentaters are wrongly interpretated, that is useless, we are[Jayarataha] leaving that.
From U kara to Ksha kara is Sakti part. From Ksha kara to U kara saiva part.

From Ra to Nada is sakti part, from nada to Ra is saiva part, this type of interpretation of srusti and samhara krama is wrong, this is like -

"There is no fear of tounge cutting, and no fear falling of dentals, schalor

like shame-less person will say any thing with out any doubt," It is leave to better.

This Vidya also could be practiced with single spell also.Nyasa and their places are will be 1-Naval;2-Heatr;3-Face;

Sadhaka will gain ashtaisvarya [Eight fold wealth] by worshipping and recitation of the Tripura Mantra.//51-52//

By uttring the Tripura name, recitation of the bija , meditation also give effective results. By meditation , and worship of Mahatripurasundari , and recitation of name and Mantra sadhaka will attain the all benifits and success.Sri-Chakra worship will make him as be loved to the Yoginis, and Tripura Paramesvari also protetcs the sadhaka as like as her child.//53-55//

When sadhaka worships the Sri-Chakra with complete devotion and accurate procedure, the Khechari saktis will bestow the excellent good results to sadhaka.//56//

O Vira vindita [praised by heros] the Sri-Chakra powered with 64 crore Yoginis//57//

At first put the Kamaraja, next that Vagbhava, then outer that , write eight vasini group bijas and kamakarshini, 16 vowels embeded with sadhya's name , then worship that, sadhaka will spell bound the entaire world.//58//.

Questioning- Why not told the ritual procedure of other Mntras , as like as Mula mantra?

Answering- In "Rudra Yamala Tanatra" told the the ritual procedure of every mantra of hand purification mantras.//58//

Sadhakas who are engaged in worship of eighth Chakra , will be benifitted with this below mentioned method. Now describing male attraction methods.In "Nityakula" told the Maha Vajraprastara.

Chatusrunaga Meru [Four horn Meru] was not said anywhere.
Sadhaka should wear the dress as like as Tripura, and worship Tripura and resite the five spells, which were born out of "Mahaprastara" This Mantra will attract the males Deva-Gandharva-Vidyadharas.//59-60//
Five cupid [Manmadha] arrows are five bija Mantras.Those are like this-

jhañamadhyagatam= da, ūdhamadhyagatam= ra, paścimastham= ā, ūdhamadhyam= am, ēvam; Drām | tadēva drāmityēva tattvam bījam, kimtu iyān viśeshah-mādya= īm, ēvam ;Drīm | dhasamadhyagatam= ka, shahamadhyam= la, yāntam= i, ēvam ;klim | chajamadhyagatam= va, śantam= u, shahamadhyam= la, ēvam, blum | nāntam= sa, hādyam= am, ēva, sah |

1-Dram;2-Drim;3-Klim;4-Blum;5-Sah;

Five arrow names are 1-Shoshanam;2-Mohanam;3-Sandipanam;4-Tapanam;5-Unmadanam. "Rasa Mahodadhi" also mentioned same five bijas. One kind of "Vajra prastara" Mantra , 12 spells [Bija] , in this Mantra three spells are excluded.

Panchadasakshari Vidya [15 spells Mantra] born from Meru mountain, it is great Mantra and immediately result oriented [fruteful]. The worship will be fruitful only when it is sabija [with spells], with out bija means Nirbija will not yield any results.
In kashmir Sri "Visvavarta" is the first and main propagater of this Tripura cult. Some persons propagated wrongly the "Rasamahodadhi" verses, When the Mantra taken from the Guru, that should not be altered.That is very dangerous.

It is as like as " a doctor gives the poison to cure the disease with convincing talk,to make the entaire earth healthy." enough , the

blaming ancient masters. Thus, being explained sakta, now explaining the Madana bijas.Those are Ha-Ya-Va-Ra-La.
Mahapasa [Aa kara] called as male bondage and Kundali [I kara]
namely Rudra sakti -Maya, called as Stri pasa [female bondage],
O Parvati ! the male and female couple Kodandas[bowes] //61-63//
Five Manmatha spells [Bijas] are like this;
1-Ham-2-Yam;3-RAM;4-lam;5-VAM;
Mudras of Tripura with eight siddhis should be used in Sri-Chakra worship.//64//
So, O Devesi ! there is no equelent vidya with the main Vidya of Tripura Paramesvari.//65//
O Parvathi ! By worshipping this "Tripura Bhairavi" vidya , Bhagavan Vishnu attained the most attractive form of Mohini , Manmatha also worshipped Maha Tripurasundari and become evergreen beautiful man.
Me also ever recite the Maha Vidya daily in three twilights.So , all sadhakas should worship Tripura and get Anima etc.. siddhis
In the central of Mula trikona, and four dities in Ashtara chakra, and external Ashtara chakra, and ninth chakra worship also bestow the Vak siddhi and success.Like this the worship is two types, 1-Internal,2- external.Total Chakra worship bestow the Anima etc... siddhi..//66-70//
Thus, in the Sri Rajanka Jyaratha's Sri Vamakesvara "Vivarana",
the fourth patala is completed.

Fifth Patala

Here ,Devi asking, how the vidya is able to give desired siddhi
with out the japa and Homa because it is two fold as 1-divisioned and 2-complete[whole] form. Every thing was told about the three fold modes of Tripura,viz.. the essence of siva consciousness,the form of Parasakti,as kamakala,the practice of both sakala and nishkala,Now kindly tell me the procedure of japa and Homa.Which practice will lead to attainment of siddhi, even to a fool.//1-2//
Devi ! listen ,the practice of Tripura mantra.
By doing japa and Homa the practioner will gain desired results.
After the completion of the ritual worship of Sri chakra
as mentioned in scriptures, either on center or in front of the chakra.
one thousand times recitation will give abundant wealth. //3-5//

Here , on center means, only the Mula trikona. There eighth and ninthe are mainely concidered for worship.Antharanga parivara[inner dieties] Vasini etc.. goddesses should be worshipped at Ashtara chakra. Here Japa is the main Angi [total form].

Contemplate on the Sri chakra in the mind and recite the mantra.Recitation either in loud uttarence[vachaka]
or in low voice,so as not to be overheard[upamsu]//6//
Japa [recitation] is three kinds, 1- Nigada [loudly uttering] , 2-Upamsu [slowly uttering], 3-Manasa [inward uttering]. Sadhaka should recite the Mantra after Nyasa and Mudra showing.

The rosary [japamala] ; beads should be made by seeds of putra jeevaka, lotus seeds,Rudraksha,crystal, coral,pearls,cat's eye stones, or red-

sandal are very much powerful. Sadhaka himself being personified as Tripura form, by wearing red saree, safron -agaru and camphor, recite one lakh times. He will be relieved by great sin.//7-10//

Pearls and crystals are priamary beads- to get good results speach and knowledge, cat's eye- padmaraga[Ruby]-red sandal beads are much useful in success.Putrajivaka- Lotus beads- are much useful to attain Maha siddhi.

Now explaining the results of number of recitations. By recitation of one lakh time sadhaka will be relieved from great sin.Two lakh times recitation will eradicate the seven previous births sin.Three lakh times recitation will eradicate seven thousand previous births sin,

Four lakh times recitation will make the sadhaka as yogi.. Five lakh times recitation make him a rich person.Six lakh timee recitation make him as great scholar. Seven lakh times recitation give Khechari siddhi. Eight lakh times recitation give Anima etc.... siddhi,nine lakh times recitation of Tripura Mantra sadhaka will become another Rudra like powerful.//11-16//

The effects of three types of Japa is like this- Nigada japa of two or three times , in Upamsu that same number of recitation will give the result in one lakh times, in Manasa it will give the result of one crore times.The place of Japa also very effective. Recite one lakh times in Tripura dress at western faced Siva linga temple, or at the perusal of Bana linga or svayambhu linga. It will give excellant results.Western faced Siva linga is called as "Yonistham",

means phallus posited in the yoni [Vegina].Svayambhu is called as posited in the heart. Bana linga is called as posited in the bindu.//17-20//

Now explaining the Homa procedure. Sadhaka should perform the Homa

after completion of Japa. Homa with kusumbha flowers and Palasa, and trimadhu [sugar-ghee-milk] //21//

Homa Procedure

Think in mind the internal trikona[triangle], invite Tripura with Hrim bija, and put on asana then bring the fire for ritual purpose.Then do the samprokshana[sprnkle the water], do the Amrutikarana[feel as necter like] ,then worship it, and meditate . Take water in hand and show around to the fire inclockwise and anti-clock wise. Then put it in yoni [Homa kunda] and so again samprokshana [sprinkling the water] with "Phat" bija. Next cover the ground with Darbhas[gross] then lit the fire.Then show the "Jvala Mudra" , then do the samskaras to Agni [Fire] from Garbhadhana-pumsavana-simanthonnayana-jathakarma-namakarana with Mula mantra and offer the Aahuti each time in fire with ghee.

In left side of the Yajamani[performer] put the both Sruk and Sruva as downward faced.

Then do samprokshana,and feel the entaire Homa Kunda as mother of the sacrificial Fire.Then statrt the homa with samidhas [Herbal sticks]. This Homa will eradicate the all obstacles.//22//

Explaining the various Homa kunda shapes and their results. octagon shape homa kunda for attraction, yoni shape [downward triangle] for schalorship and knowledge.Round shape gives abundant wealth, cresent moon shape homa kunda give all success.

Nava trikona kunda give Khechara siddhi. Square shape homa kunda give peace and prosperity.Lotus shaped give the promotion and wealth . Ingrdients of homa is also give the various special effects .

Homa with jasmin - malathi- jaji flowers wet with ghee , will give vaksiddhi[speach power]even dumb person also become an orater.Homa with karavira-Mandara[Hybiscus cunnabinus] - attract the all ladies from far places.Homa with musk-campher-saffron mixture, sadhaka will become famous person.Homa with sandal-Aguru-campher will give agitation power.Homa with trimadhu [sugar-ghee-milk] in crossroads at night time eradicate all types of diseases and untimely death. //23-33 //

Yogini Hrudaya [2-15] says like this- The mantra may be understood in six different ways: 1-Bhavartha, 2-sampradaya, 3-nigama, 4-kaulika, 5-sarvarahasya, and 6-mahatattva.Commentary of all tantras are treditionally available.

Thus said, cammented every word as six folded meaning. Due to the fear of eloborating the meaning, the core of the text was explained. So , 1-Bhavartha is related to the meaning, that itself being the external, at the time of the sense of inner knowledge it is intutinal. 2-The sampradaya meaning will follow from lineage of the masters. and also not contradict to the siva consciousness.

Ex- soul should be knowble, and thinkable,thus. This soul flash at once ,thus.These two types goes under catagory of "Anavopaya".

In Isvara Pratyabhijna- [1-5-11];"As the Self is without a second and is perfectly free, so by means of mere will (Sankalpah iccharupah), He creates Isa etc.

who are full of power of freedom, and makes them objects of meditation etc. in ordinary life."In Isvara Pratyabhijna- [4-1-1]; "The one Highest Lord alone is the very self of all the living beings. He is full of

unbroken consciousness as "I am this entire universe."
In "Yogini Hrudaya" [2-16] said like this. 1- Bhavartha means word meaning only;2-Sampradyartha means should be known through Guru only;3-Nigarbhartha means should be known through either siva guru or self.4-Koulikartha means known by self consciousness.5-Rahasyartha means ; last but not least is Maha parama tattvartha known by those who become the Paramatma or Siva.

In "***Maha jnanarnava***" also mentioned the six menings of words like this,

1-Bhavartha, 2-sampradayartha, 3-Nigarbhartha, 4-Kaulikartha, 5-Sarvarahasyartha, and 6-Mahatattvartha.
Some schalors says- like "Tapta salavanaka laja" maxim, means " Heated po-corn with salt" like they are showing the first three types of meanings, with their own interpretations.

Some body says as "This Tripura cult and its secrets are should be revealed through orally only, by writing there will be great sin". but in my [Jayaratha] view it is only a master's drum beating[false passion].to conceal [or prohibit] it.thus ,conluding. Sivam [Good ending this]

Thus,in the Sri Rajanka Jyaratha's Sri Vamakesvara "Vivarana" the fifth patala is completed.

I did this a little commentery job , due to the grace of my Guru. Previous commentaters made it very difficult -doubtful- and dubious, at somewhere or every where. It was attained from father and grand-father, and a slight idea about "Rasamahodadhi"eventhough it was explained eloborately ,not properly understood by others. Somehow neglected also.

So, by listening care fully the master's teaching. a little bit elucidated the truth by me [Jayaratha].Do not say either prise or blame

without studying carefully.//1-4//

Thus, in the Sri Rajanka Jyaratha's Sri Vamakesvara "Vivarana", is completed.

Goodluck

Appendix-1

Accurate Sri-Chakra Drawing method.

Step-1: Inner circle and Triangle-1 with apex down.[Down-ward Triangle]

Draw a circle of approximately 5 centimeters radius.

Insert a temporary polygon of 12 sides with corners touching the circle.

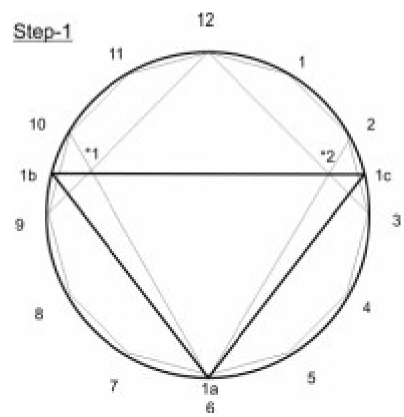
Mark corners of the polygon and number them from 1 to 12 as in a clock.

Draw temporary lines 12-9, 12-3, 6-10 and 6-2.

Mark the crossings of the lines as *1 and *2.

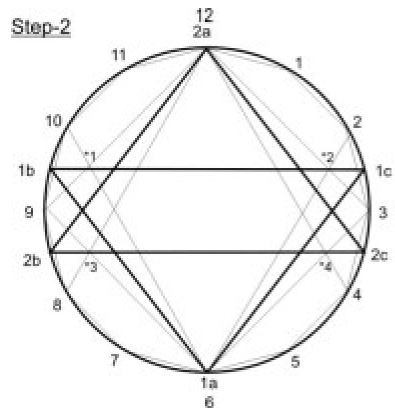
Draw line 1b-1c through *1 and *2.

Join 1a(6 on the circle) to 1b and 1c.



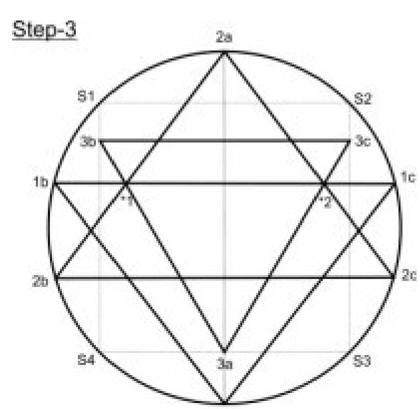
Step-2: Triangle-2 with apex up.

1. Draw temporary lines 12-8, 12-4, 6-9 and 6-3.
2. Mark the crossings of the lines as *3 and *4.
3. Draw line 2b-2c through *3 and *4.
4. Join 2a(12 on the circle) to 2b and 2c.



Step-3: Triangle-3 with apex down.

1. Remove the temporary lines 12-9, 12-3, 6-10, 6-2, 12-8, 12-4, 6-9 and 6-3 and marks *1, *2, *3 and *4 drawn in step-1 and step-2.
2. Remove the temporary polygon and numbers from 1 to 12.
3. Draw temporary square with corners touching the circle at S1, S2, S3, S4. Line S1-S2 should be parallel to 1b-1c.
4. Draw temporary vertical line from 1a to 2a.
5. Mark the crossing of 1a-2a and S4-S3 as 3a.
6. Mark the two crossings on side lines of Triangle-2 on line 1b-1c as *1 and *2.
7. Draw line from 3a through *1 up to the left side line of square (3b).
8. Draw line from 3a through *2 up to the right side line of square (3c).
9. Join 3b to 3c .



Step-4: Triangle-4 with apex up.

Remove the temporary marks *1 and *2 drawn in step-3.

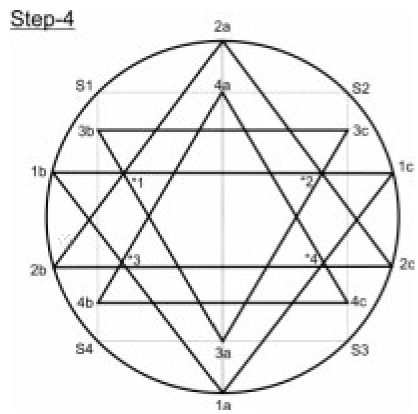
Mark the two crossings by side lines of Triangle-1 on 2b-2c as *3 and *4.

Mark the crossing of 1a-2a and S1-S2 as 4a.

Draw line from 4a through *3 up to left side of square (4b).

Draw line from 4a through *4 up to right side of square (4c).

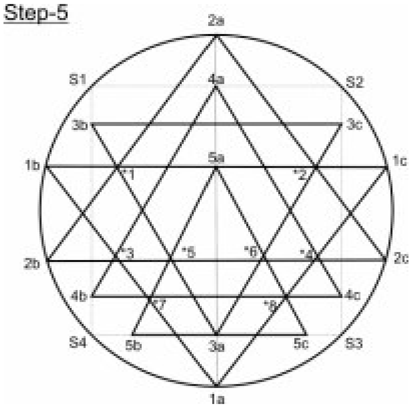
Join 4b to 4c.



Step-5: Triangle-5 with apex up.

1. Mark the two crossings on side lines of Triangle-3 on 2b-2c as *5 and *6.
2. Mark the two crossings on side lines of Triangle-1 on 4b-4c as *7 and *8.
3. Mark the crossing of 1b-1c and 1a-2a as 5a.
4. Draw line from 5a through *5 and *7 up to the square base line (5b).
5. Draw line from 5a crossing *6 and *8 up to the square base line (5c).
6. Join 5b to 5c.

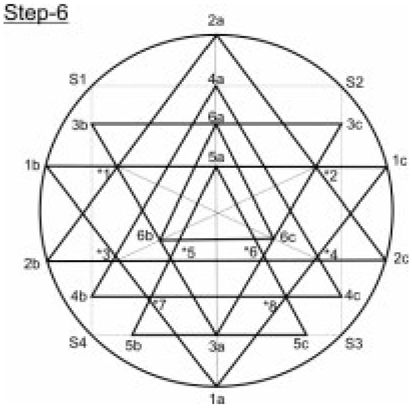
Step-5



Step-6: Triangle-6 with apex up.

1. Draw temporary lines joining *1 to *4 and *2 to *3.
2. Mark the crossing of these temporary lines on side lines of Triangle-3 as 6b and 6c.
3. Mark the crossing of 3b-3c and 1a-2a as 6a.
4. Join 6a to 6b and 6c.
5. Join 6b to 6c.

Step-6



Step-7: Triangle-7 with apex down

1. Remove the temporary lines joining *1 to *4 and *2 to *3.
2. Remove the temporary marks *1, *2, *3, *4, *5, *6, *7 and *8 drawn in the previous steps.
3. Mark the two crossings on side lines of Triangle-2 on 3b-3c as *1 and *2.

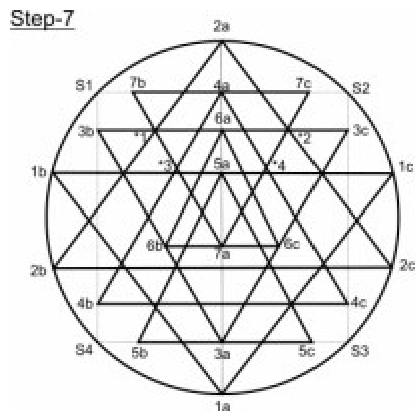
4. Mark the two crossings on side lines of Triangle-4 on 1b-1c as *3 and *4.

5. Mark the crossing of 6b-6c and 1a-2a as 7a.

6. Draw line from 7a crossing *1 and *3 up to square top line (7b).

7. Draw line from 7a crossing *2 and *4 up to square top line (7c).

8. Join 7b to 7c.



Step-8: Triangle-8 with apex down.

Remove the temporary square and marks S1, S2 ,S3 and S4.

Remove the temporary marks *1, *2, *3, and *4 drawn in step-7.

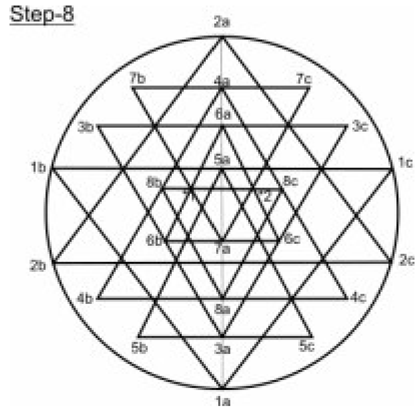
Mark the crossing of 7a-7b and 6a-6b as *1.

Mark the crossing of 6a-6c and 7a-7c as *2.

Draw a line through *1 and *2 up to the side lines of Triangle-4 (line 8b-8c).

Mark the crossing of 4b-4c and 1a-2a as 8a.

Draw lines from 8a up to8b and 8c



Step-9: Triangle-9 with apex down.

Remove the temporary marks *1, and *2 drawn in step-8.

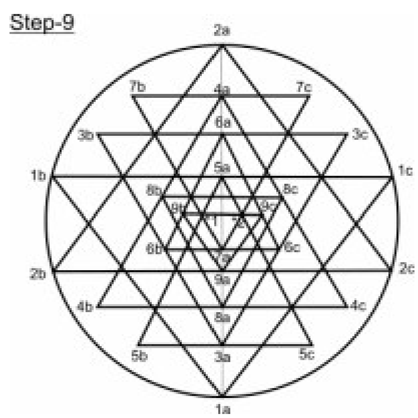
Mark the crossing of 5a-5b and 7a-7b as *1.

Mark the crossing of 5a-5c and 7a-7c as *2.

Draw a line through *1 and *2 up to the side lines of Triangle-6 (line 9b-9c).

Mark the crossing of 2b-2c and 1a-2a as 9a.

Draw lines from 9a up to 9b and 9c.



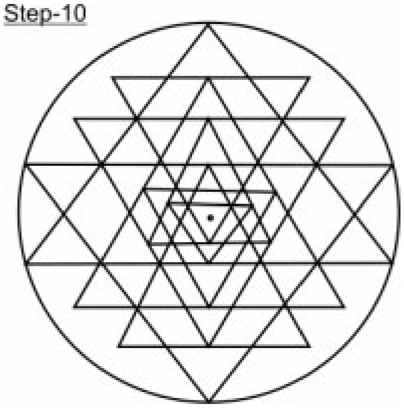
Step-10: Bindu or point

1. Draw Bindu or small circle in the centre of the innermost triangle.

2. Remove all the marks and temporary lines.

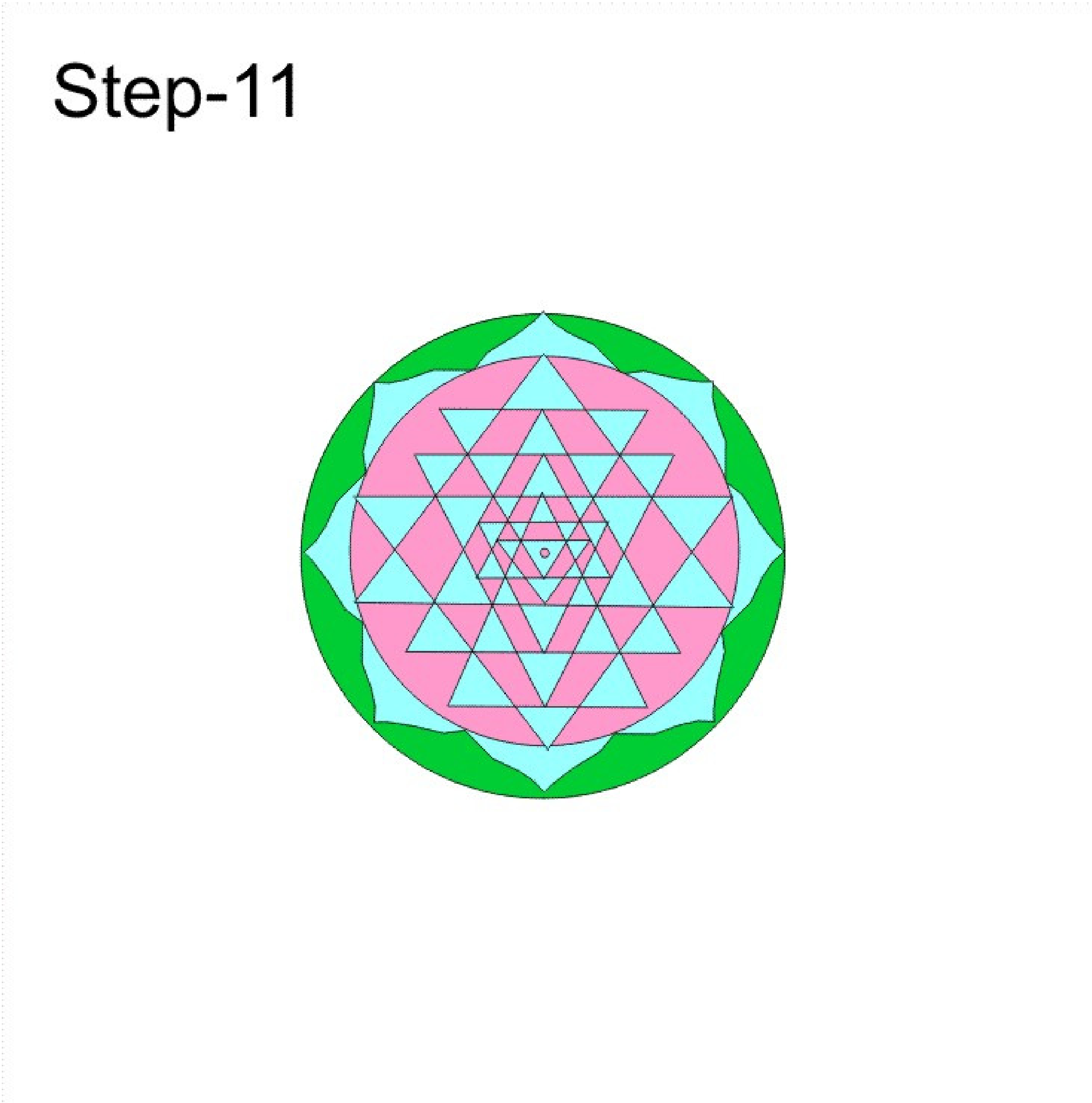
3. This is the final lineal shape of 9 triangles and Bindu inside the inner circle of Shri Yantra.

Step-10



Step-11: Colour the inner part; draw 8 petals and colour them

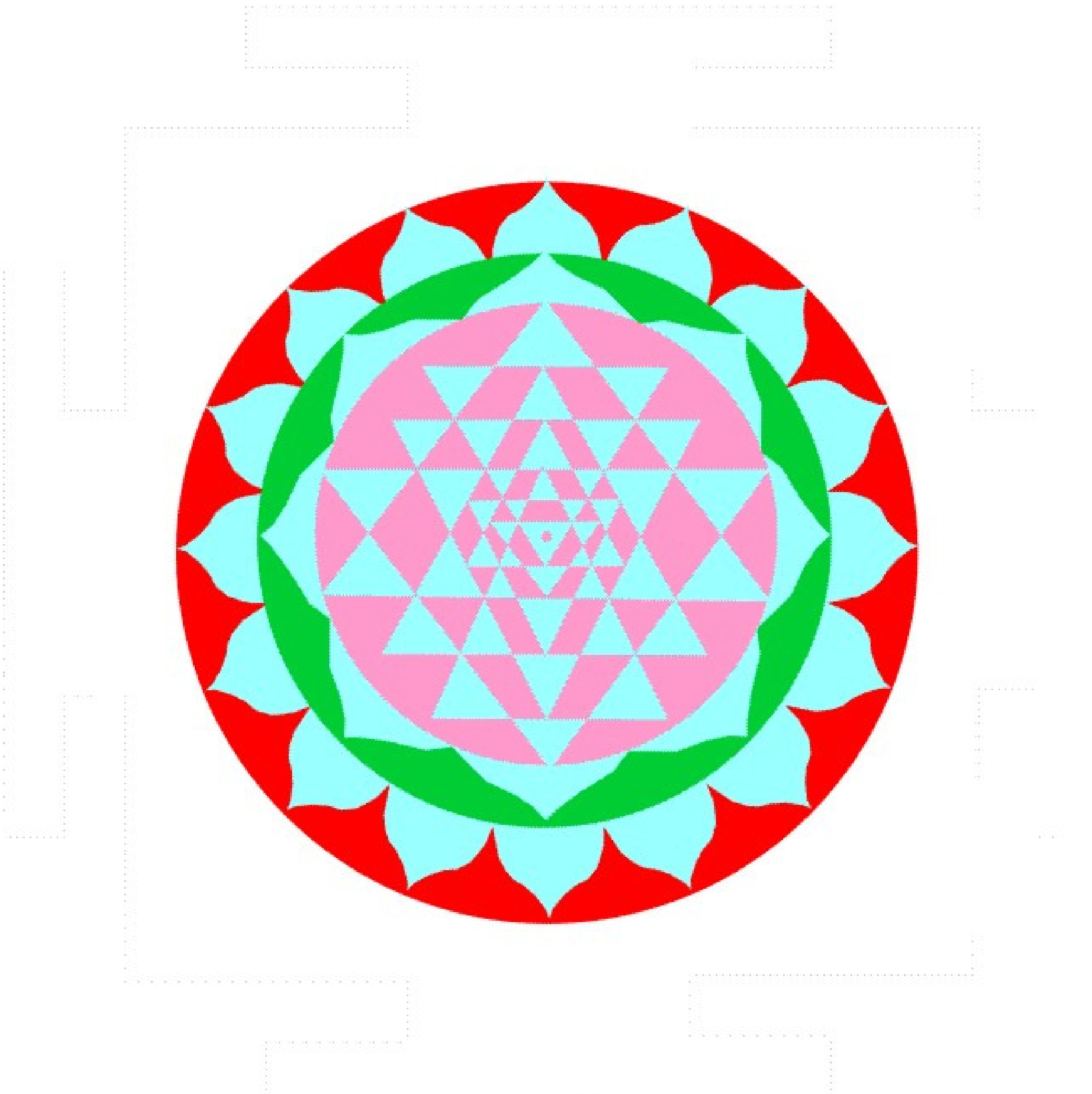
1. Fill blue colour in the 43 triangles and red colour in other areas of the inner circle as shown here.
2. Draw a circle on outer side of the inner circle.
3. Draw 8 petals between the area of two circles as shown here.
4. Fill blue and green colours in the petals.



Step-12: Draw 16 petals and colour them

1. Draw a circle on the outer side.
2. Draw 16 petals between the area of two outer circles as shown here.
3. Fill blue and red colours in the petals.

Step-12



Step-13: Draw 3 circles and colour them

1. Draw 3 circles on the outer side to make 3 rings.
2. Fill blue and purple colours in the 3 rings of the outer circles as shown here

Step-13



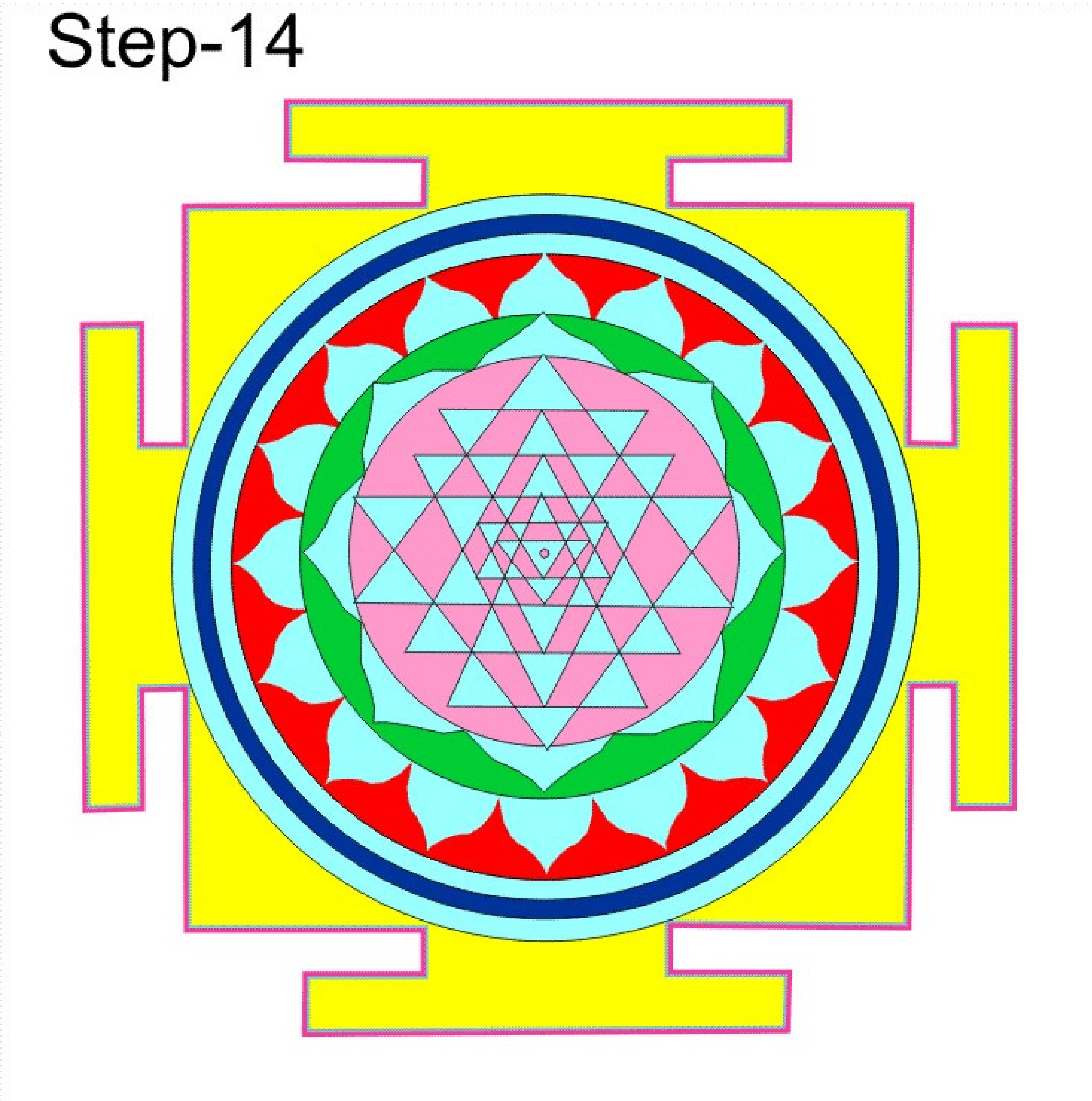
Step-14: Draw Bhupura and colour it

1. Make a square close to the outermost circle.

2. Divide each side of square in 6 sections.

3. Draw the shape of Bhupura with 9 lines based on 6 sections on each side as shown here.

4. Fill yellow colour in the Bhupura area.



This method excerpted from www.svtr.org;

I convey Thanks to them

Maxims quoted in Jayaratha's' Vivarana" commentary

1-Aakasa Chitra maxim-The maxim of a picture in space . An illustration of that which has only an appearance of reality.

2-Dandahata Bhujaga maxim- "When a serpent hit by a stick at his hood , it ferociously attacks"

3-Darpana Nagara maxim - "Just as a city appearing in a mirror is nothing different from the mirror, but appears as something different, even so the universe appearing in *chiti* is nothing different from it, though it appears as different".

4-Kaakaakshi maxim- The maxim of the crow's eye ball. It takes Its origin from the supposition that the crow has but one eye , and that it can move it, as occasion requires, from the socket on one side into that of the other. The maxim is apprehend to a word or phrase which, though used only once in a sentence, may, If occasion requires, serve two purposes,

5-Jaladhi lahari maxim-arising from there and resting also there, as like as the ripple of the ocean arises in the sea and merges also in that same sea.

6-Kanda Kushmanda maxim - The pumpkin creep sprout a pumpkin fruit at every knot [junction];

7-Piplilikaasthi maxim-The ant goes into the bone to eat bone marrow, even though it is protected by hard bone. It indicates the adept's strong determination to reach the goal with his vigorous effort.

8-Taptasalavanakalaja maxim- Pop-corn heated along with salt;

9-Viswamitra maxim-Viswamitra created the duplicate world for Trishanku King;

Subhashita in "Vivarana " Commentery

1-छिद्रानुसृतिशीलानां जडिमोद्गारदुःस्पृशाम् ।
नदीनामवधिः सिन्धुर्नीचवाचां न कश्चन ॥ 4-46 ॥
2-जिह्वाच्छेदभयं नास्ति न तालुपतनाद्भयम् ।
निर्विशङ्केन वक्तव्यं निर्लज्जः को न पण्डितः ॥4-49॥
3-धन्याय मह्यं नमः ॥4-45॥
4-विषं प्रयुञ्जते चेत्सुवचा तर्हि निरातुरा धरित्री ॥4-60॥

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Jayaratha [himself]
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Malini Vijayottaram
Naravahana Datta
Nityakualam
Parama Guravah
Prvacharyah
Rasa Mahodadhi
Rudrayamala Tantram
Sarvavira
Svacchanda Tantram
Tantraloka
Utpala Stotravali
Vakyapadeeyam
Vartikakarah
Visvavrtah
Yogasanchara
Yogini Hrudayam

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